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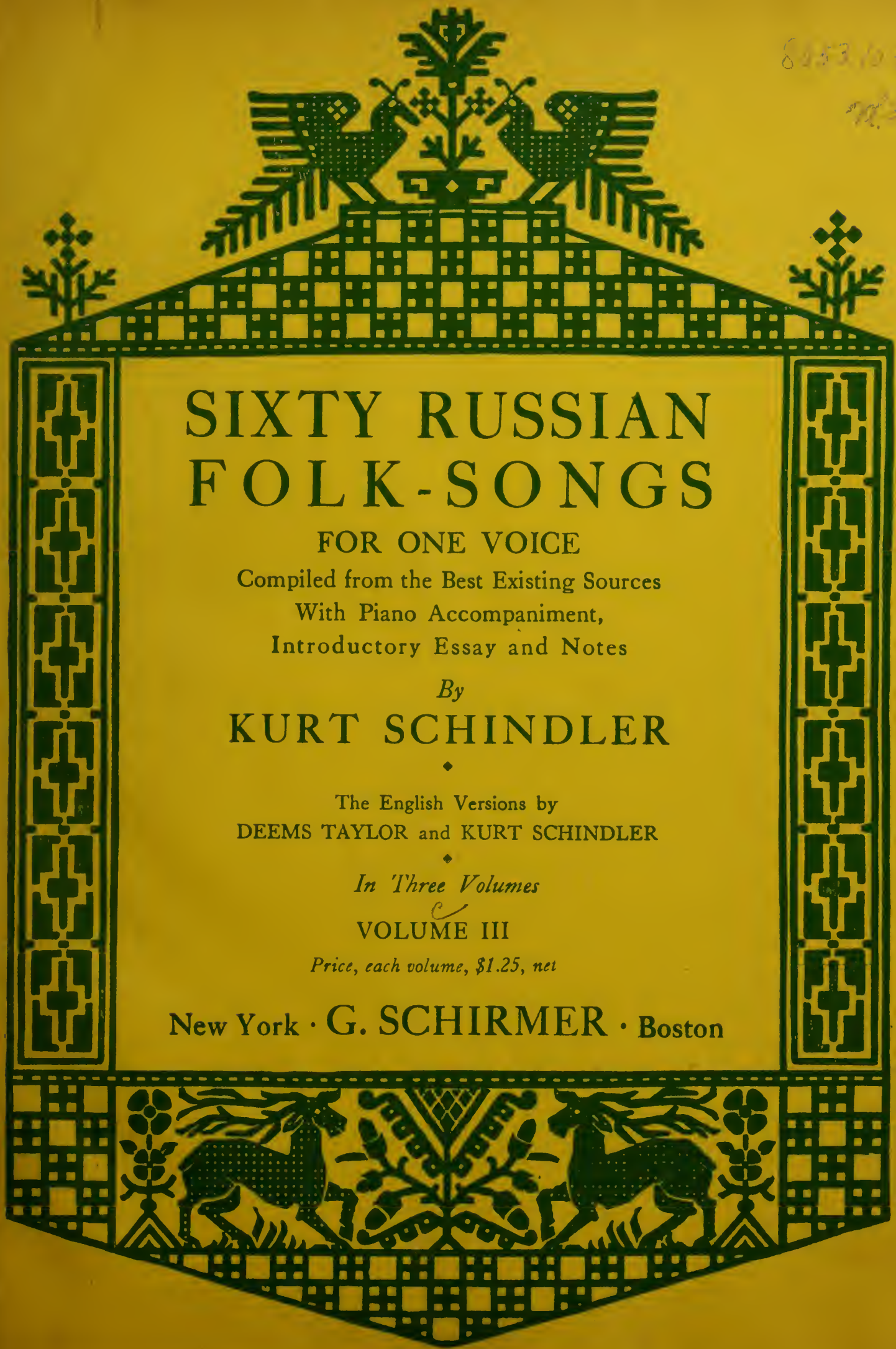

SIXTY RUSSIAN FOLK-SONGS

FOR ONE VOICE

Compiled from the Best Existing Sources
With Piano Accompaniment,
Introductory Essay and Notes

By

KURT SCHINDLER

The English Versions by
DEEMS TAYLOR and KURT SCHINDLER

In Three Volumes

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CONTENTS OF VOLUME III

	PAGE
Angry Father-in-Law (The)	25
Butter-Week	4
Captive Maiden (The)	46
Conscript's Departure (The)	14
Conscript's Lament (The)	17
Conscript's Return (The)	18
Guests Arrive (The)	44
Impish Little Girl (The)	20
In the Fields	38
Lonely Waif (The)	11
Lover's Lament (The)	12
Love-Spell (The)	22
Old Lover and the New (The)	34
Rabbit's Story (The)	28
Round-Dance	37
Song of Praise (The)	2
Swan-Maiden (The)	41
Tartar Host (The)	8
Towing-Song (Dubínushka)	50
Wooing of the Titmouse (The)	5

28617

CLASSIFIED INDEX

	Page
Songs of Praise:	
The Song of Praise—Слава	2
Butter-Week—Масляница	4
The Wooing of the Titmouse—За моремъ синица	5
Lyric Songs:	
The Tartar Host—Охъ не буйный вѣтеръ завывалъ	8
The Lonely Waif—Исходила младенька	11
The Lover's Lament—Подуй, непогодушка	12
Soldier-Songs:	
The Conscript's Departure—Собирайтесь, братцы-ребятушки	14
The Conscript's Lament—Не кукушечка во сыромъ бору куковала	17
The Conscript's Return—Ахъ, таланъ ли мой, таланъ	18
Dance-Songs:	
The Impish Little Girl—Ахъ ты Христька, Христька черненькая	20
The Love-Spell—Бѣлолица, круглолица	22
The Angry Father-in-Law—Какъ у нашихъ у воротъ	25
The Rabbit's Story—Изъ подъ дуба, изъ подъ вяза	28
The Old Lover and the New—Пойду млада по Дунаю	34
Roundelays:	
Round-Dance—Заплетися плетень	37
In the Fields—Во лузяхъ	38
Wedding-Songs:	
The Swan-Maiden—Изъ за лѣсу, лѣсу темнаго	41
The Guests Arrive—Не было вѣтру, вдругъ повянуло	44
Robber-Song:	
The Captive Maiden—Ты взойди, взойди, солнце красное	46
Volga Song:	
Towing-Song (Dubínushka)—Дубинушка	50

28617

CLASSIFICATION OF THE FOLK-SONGS OF GREAT RUSSIA

ACCORDING TO THE PREVAILING SYSTEMS OF RUSSIAN FOLKLORISTS.

I. **Builínui.** Ballads of legendary, semi-historical character; also *Bogatuírskia* (describing the exploits of the heroes of Kieff and Nóvgorod), and, in general, *Poviestvovátelnuia piésni* (narrative songs).

II. **Dukhóvnie Stikhí.** Ecclesiastical folk-songs in the style and mode of Byzantine church-music; especially, songs of the beggars (níshtchie) and "wandering cripples" (Kalíki perekhózhie).

III. **Protiázhnuia.** Literally, "Long-drawn-out melodies," or, in brief, lyric songs (*Golosovúia*), mostly of a plaintive character. Among these may be reckoned the *Soldátskia* (Soldier-Songs) and the *Rekrútskia* (Recruit-Songs).

IV. **Pliasovúia.** Dance-Songs, mostly gay, always accompanied by dancing. To these belong the songs termed *Shootlívuia* (humoresques), *Tchastúshki* (patter-songs) and *Yamshtchítzkia* (songs of the *Yamshtchikí* or Postilions).

V. **Khorovódui.** Roundelays, choral songs used in connection with games and pantomime. Those which are sung during the winter evenings are often termed *Posidiélotchnuia* or *Besiédnuia* (home-party songs); others, sung in the open air during spring and summer, are further subdivided thus:

1. *Vesniánki*, Spring Songs, and *Semítzkia* and *Tróïtzkia*, Songs of Whitsuntide.
2. *Kupálnuia*, Songs of St. John's Eve (Iván Kupálo).
3. *Rusálnuia*, Songs of the water-nymphs (Rusálki).
4. *Monastúirskia*, Songs of novices.

VI. **Obriádnuia.** Ceremonial songs:

1. *Svádebnuia*, Wedding-songs, accompanying the festivities of the eve and the day of the wedding, and the following morning.
2. *Velitchálnuia*, Songs of Glorification, sung at various festal events; and among them *Máslianitchnuia*, Songs of Butter-Week (Carnival).

VII. **Sviátotchnuia.** Songs of Christmas week (from Christmas to Epiphany).

1. *Koliádki*, Christmas-Eve songs (of heathen origin).
2. *Podbliúdnuia* or *Gadánia*, Songs of Fortune-telling (pod bliúdom = under a bowl).

VIII. **Razbóinitchii.** Robber Songs, ballads describing the exploits of famous outlaws of historic times; for this reason sometimes called *Istorítcheskia* (historic songs).

IX. **Vólzhskia** or **Burlátzkia.** Songs of the Vólga Burláki or barge-pullers. Some of these tunes are also called *Rabótchia* (Workmen's Songs).

Not included in this list, because not strictly speaking folk-songs, are the types known as

Lirítcheskia (modern sentimental folk-ballads).
Fabrítchnuia (modern factory-songs).
Kátorzhnuia (prisoners' and Siberian exiles' songs).

The Song of Praise

(Slava)

Moderato e maestoso

f *p*

1. Glo - ry now and for - ev - er to God in Heav - en!
sun of right - eous - ness shine on Rus - sia!

f *p*

mf

Glo - - ry! 2. To our lord and mas - ter on this
Glo - - ry! 8. May the purse of the Tsar to its brim be

mf

f

earth! Glo - - ry! 3. May our might - y mas - - ter
fill - ed! Glo - - ry! 9. May our riv - ers in ma - jes - ty

f

p

ne'er grow old! Glo - - ry! 4. May his bright and flow - er'd
flow to the sea! Glo - - ry! 10. May our brooks ev - er turn our

p

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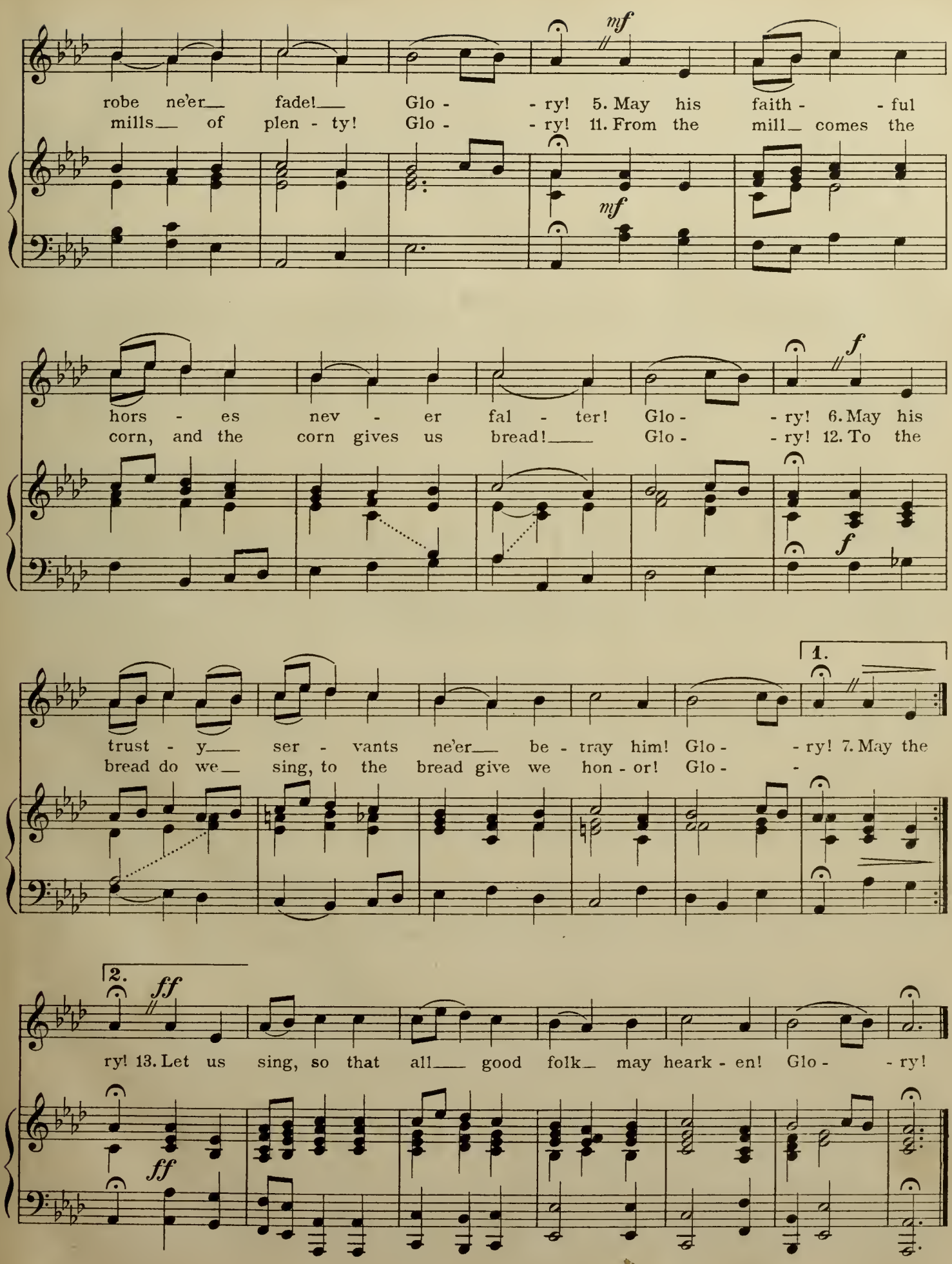
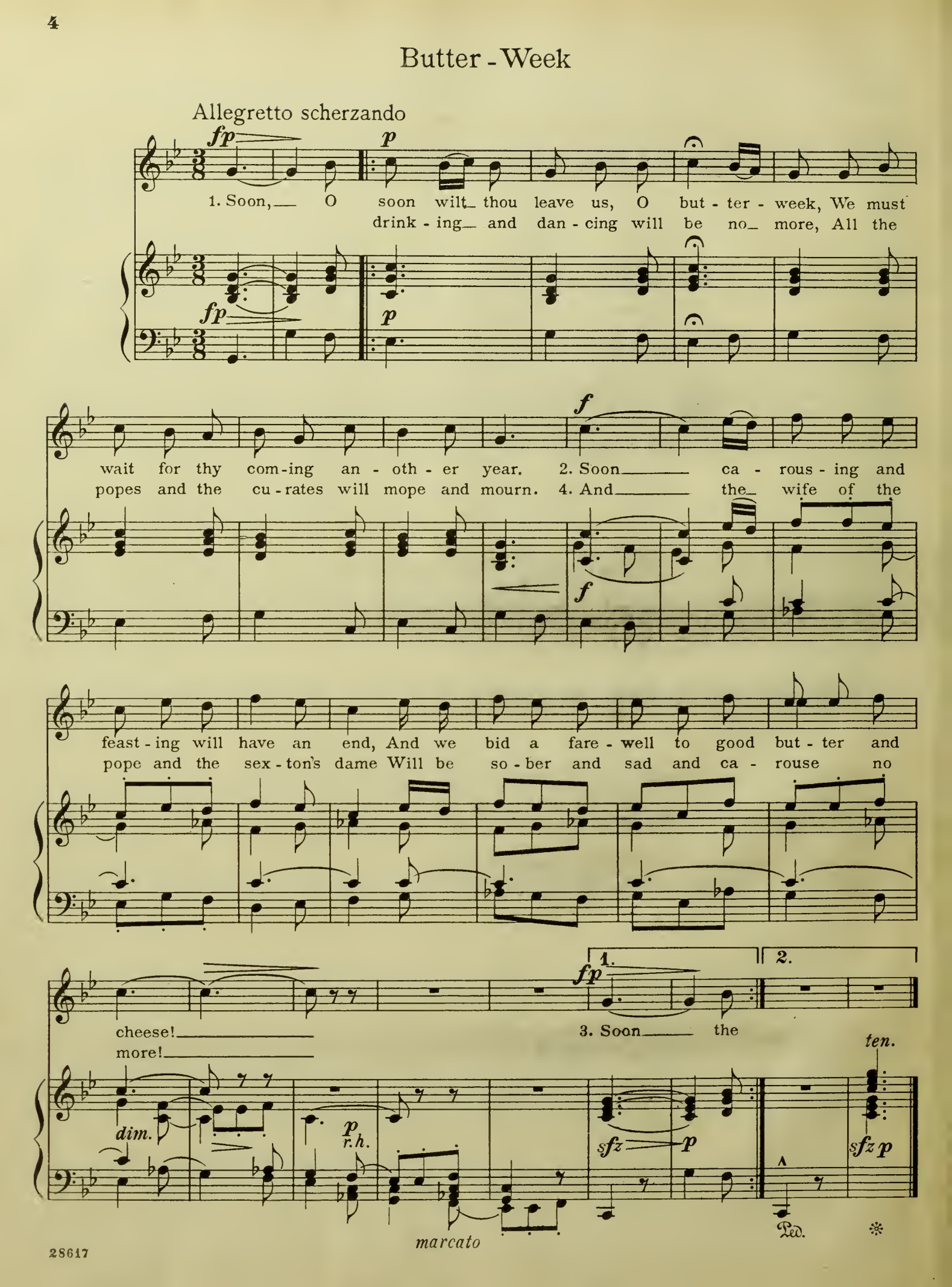

mf
robe ne'er fade! Glo - - ry! 5. May his faith - - ful
mills of plen - ty! Glo - - ry! 11. From the mill comes the
mf
f
hors - es nev - er fal - ter! Glo - - ry! 6. May his
corn, and the corn gives us bread! Glo - - ry! 12. To the
f
1.
trust - y ser - vants ne'er be - tray him! Glo - - ry! 7. May the
bread do we sing, to the bread give we hon - or! Glo - -
2.
ff
ry! 13. Let us sing, so that all good folk may heark - en! Glo - - ry!
ff

Butter - Week


Allegretto scherzando
fp
p
1. Soon, O soon wilt thou leave us, O but - ter - week, We must
drink - ing and dan - cing will be no more, All the
wait for thy com - ing an - oth - er year.
2. Soon ca - rous - ing and
popes and the cu - rates will mope and mourn.
4. And the wife of the
f
feast - ing will have an end, And we bid a fare - well to good but - ter and
pope and the sex - ton's dame Will be so - ber and sad and ca - rouse no
cheese!
more!
1.
2.
3. Soon the
dim.
p
r.h.
sfz
ten.
marcato
Ped.
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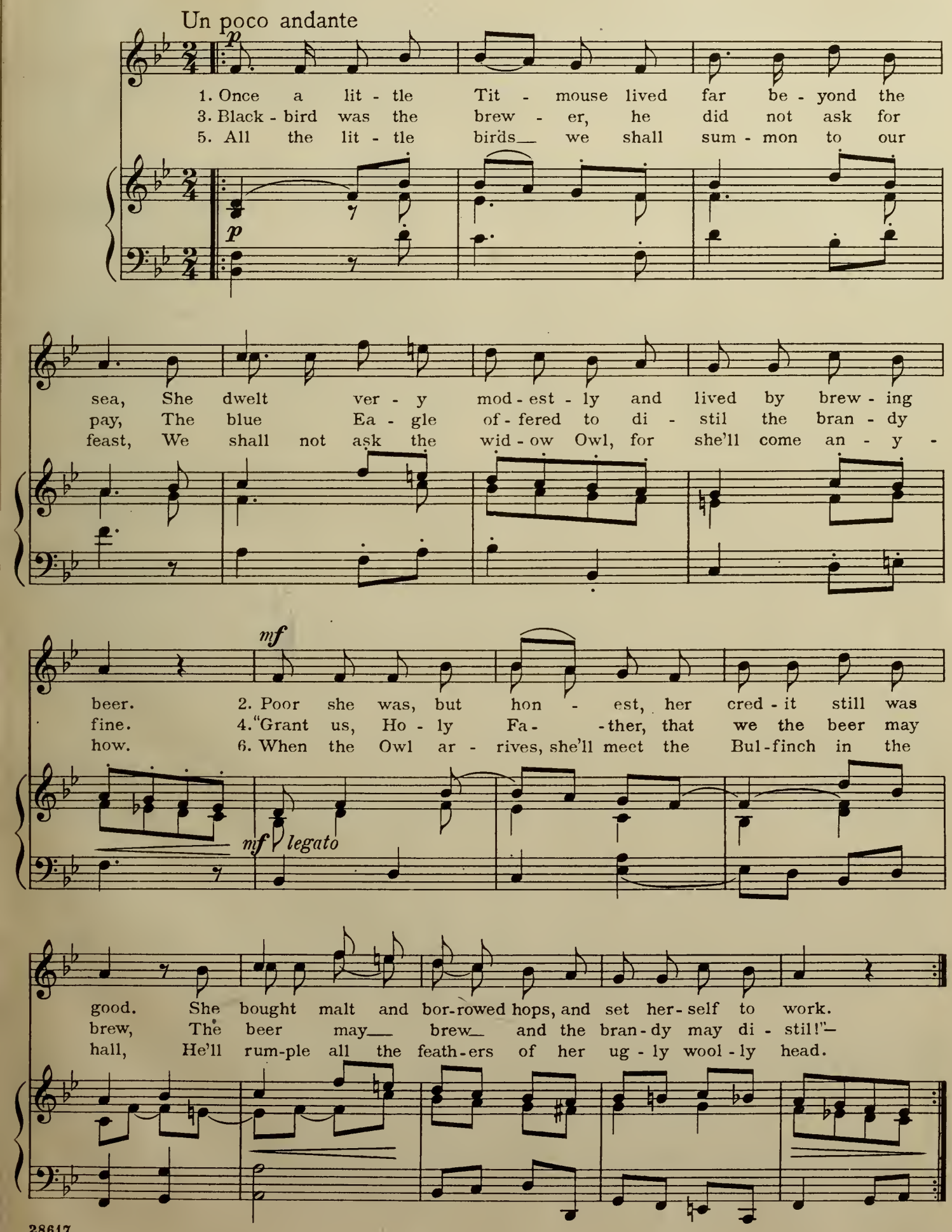
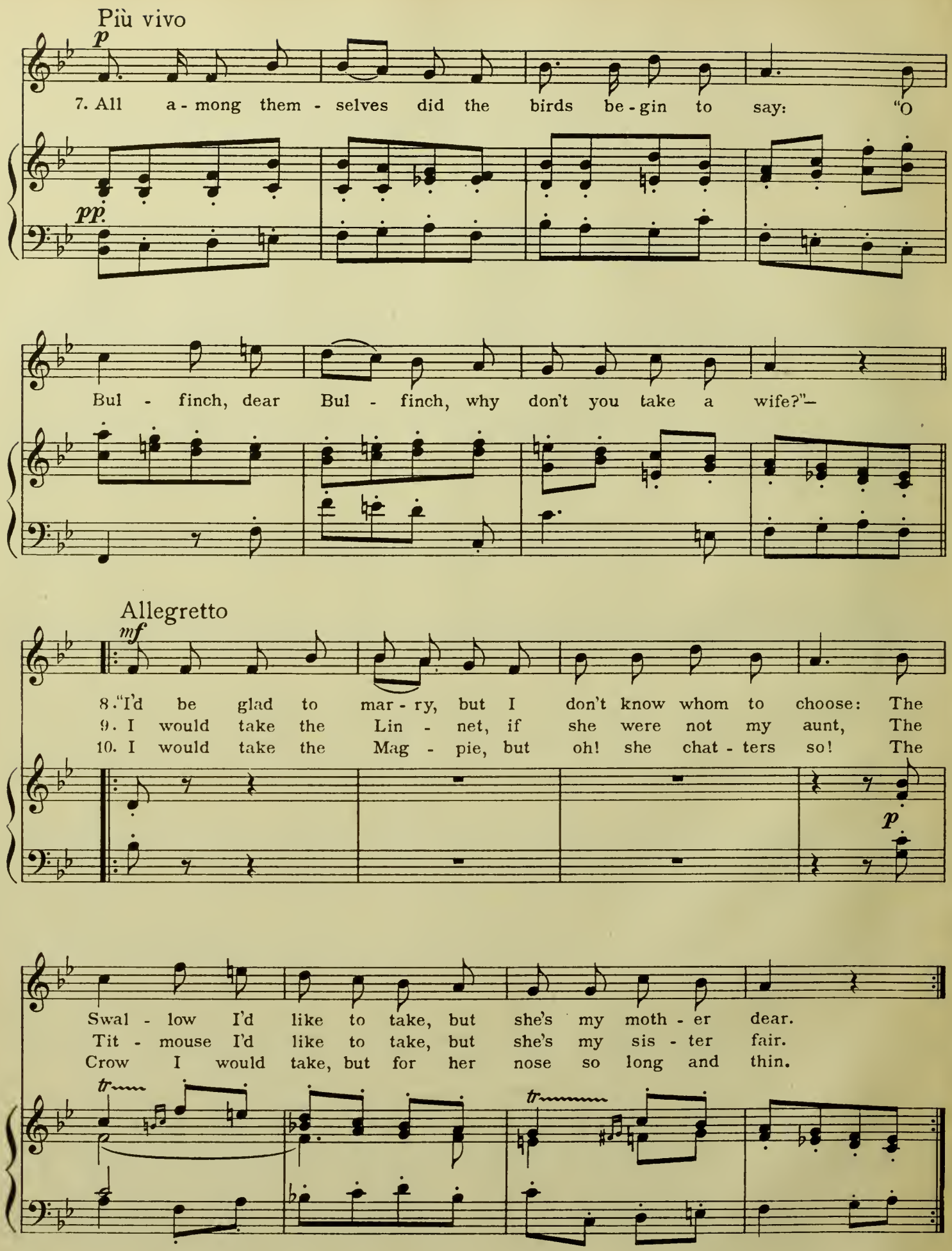
The Wooing of the Titmouse




Più vivo
p
7. All a - mong them - selves did the birds be - gin to say: "O
pp.
Bul - finch, dear Bul - finch, why don't you take a wife?"—
Allegretto
mf
8. "I'd be glad to mar - ry, but I don't know whom to choose: The
9. I would take the Lin - net, if she were not my aunt, The
10. I would take the Mag - pie, but oh! she chat - ters so! The
p
Swal - low I'd like to take, but she's my moth - er dear.
Tit - mouse I'd like to take, but she's my sis - ter fair.
Crow I would take, but for her nose so long and thin.
tr
tr

Andante (Come prima)

p

Più vivo

11. But a - cross the wa - ter lives the dar - ling lit - tle Quail, She's

dolce, legato

leggiero

not of my fam - i - ly, and so I'll mar - ry her!"—

rall.

rall.

Un poco maestoso

f

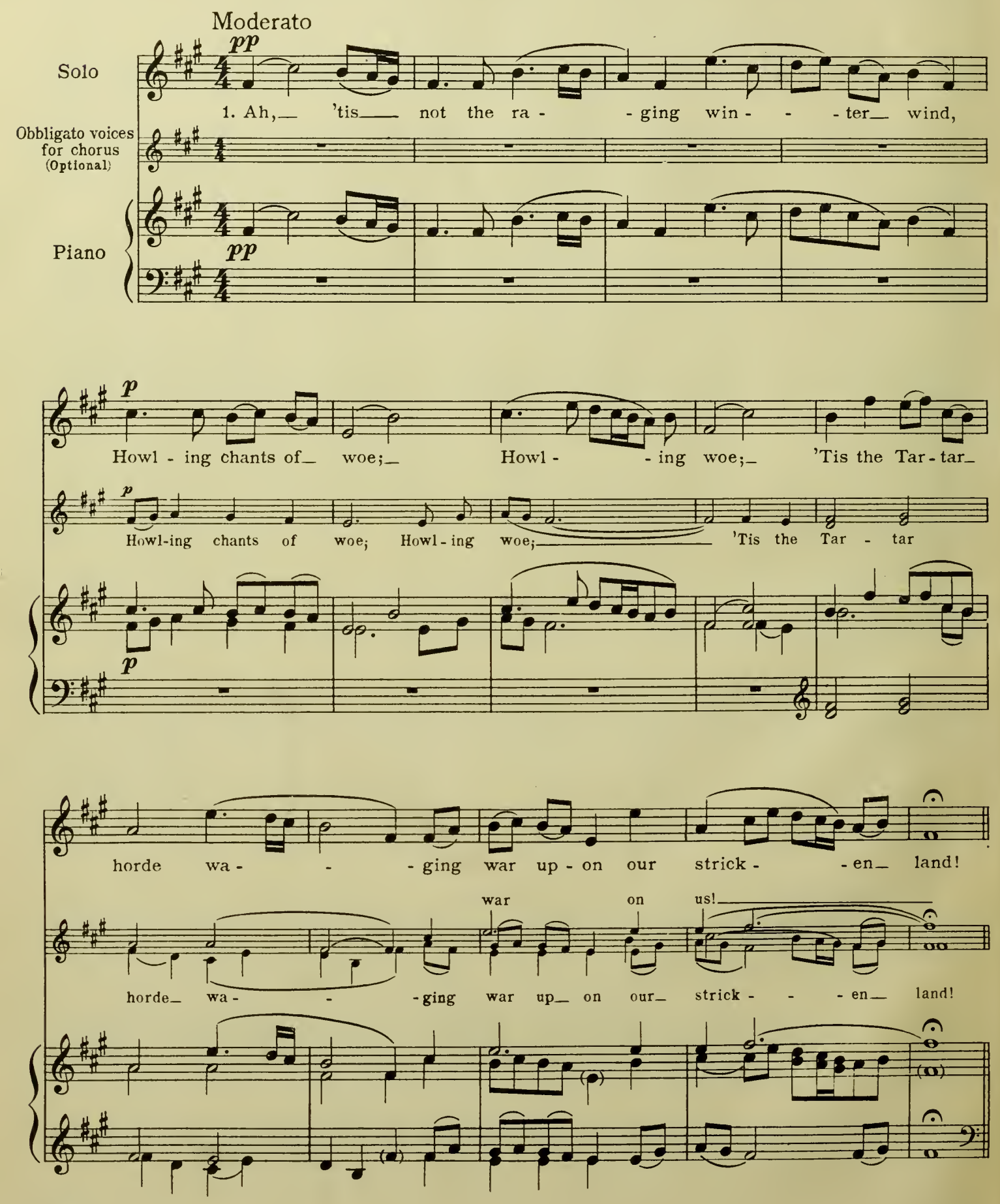
12. "Long may live the mas - ter and the mis - tress of the house, The

f

mis - tress of the house, and all their lit - tle chil - dren dear!"—

rall.

The Tartar Host



cresc. poco a poco

mp

2. Ah, 'tis not the black ra - ven soar - - ing high,

Ah, 'tis not the ra - - ven soar - ing high,

mp cresc. poco a poco

mf *f*

Croak - ing songs of doom; Croak - - ing doom; 'Tis the Tar - tar

mf *f*

Croak-ing songs of doom; Croak-ing doom; 'Tis the Tar - tar

mf *f*

horde now pur - su - ing as we flee in dread!

pur - su - - ing us!

horde now pur - su - ing, pur - su - ing as we flee!

as we flee in dread!

mf

3. Ah, 'tis not the wolf that tears our flocks,

pp

Ah, not the wolf that tears our flocks,

mf

p *poco a poco dim.*

Bring - ing pain and death, Bring - - ing death; 'Tis the Tar - tar

pp

p

Bring-ing death;

Bring-ing pain and death, Bring - ing death; 'Tis the Tar - tar

pp

p poco a poco dim.

pp

molto dim.

horde lay - ing waste, lay - ing waste our homes, our dear, peace - ful homes!

smorzando

ppp

waste our homes!

ppp

horde lay - ing waste, lay - ing waste our homes, our dear homes!

lay - ing waste our homes!

molto dim.

smorzando

ppp

The Lonely Waif

Moderato

p

1. O-ver marsh-es and mead-ows Stray'd the poor lit-tle maid-en,
2. "Woe is me!" cried the maid-en, "Where, oh where shall I lay my head?

p

Worn and wear-y with wan-d'ring, Till the night came on and the road was dark.
Lost and lone-ly I lin-ger, And I fain would short-en the wear-y hours.

mf

3. "I will go to my dear one, Him I love as a broth-er;
4. "Art thou home, O my broth-er? Dove of my heart, may I en-ter?"—

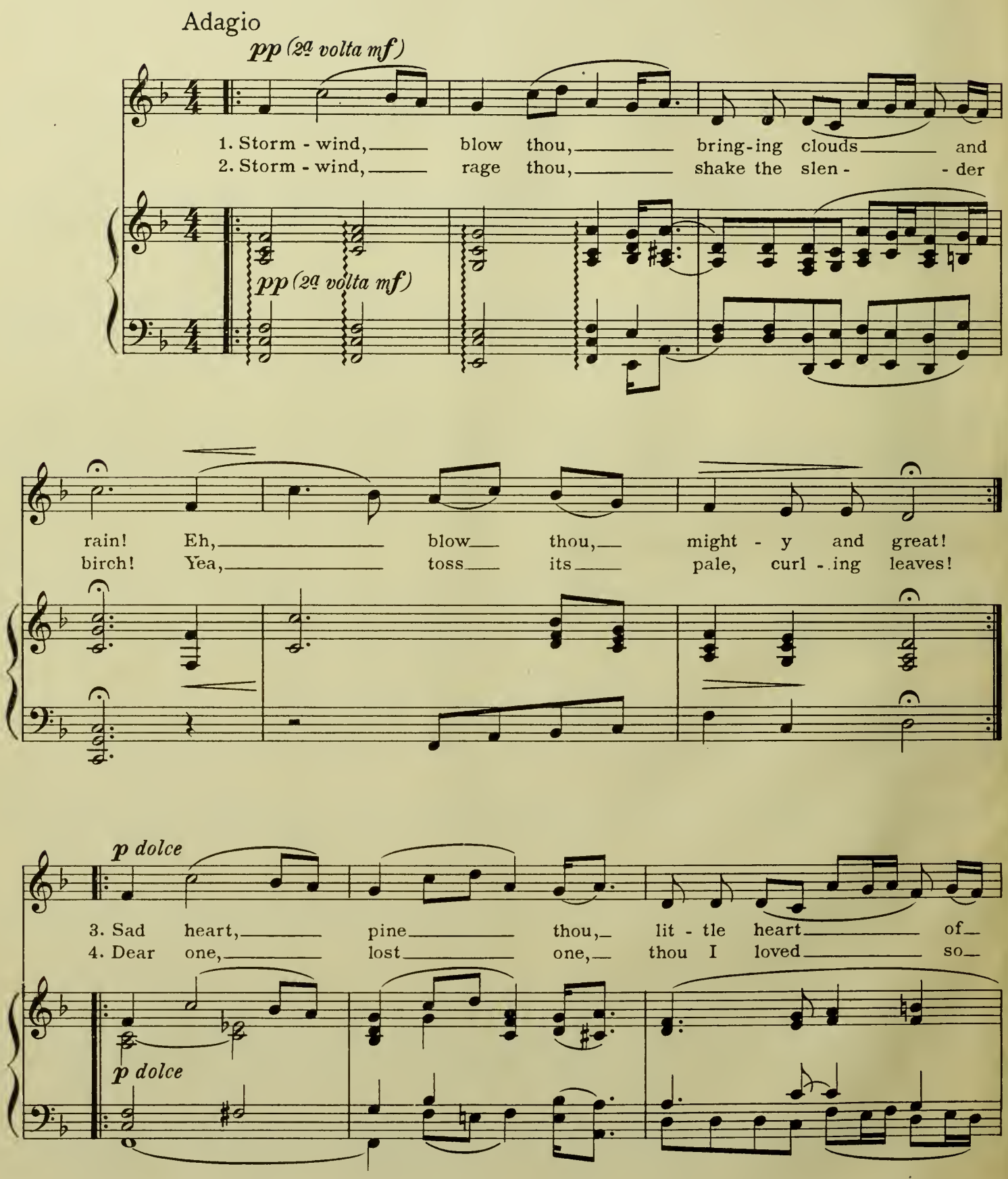
mf

riten.

I will tap at his win-dow, I will gen-tly rap at his oak-en door.
"Wel-come, white lit-tle pi-geon! I will guard and shel-ter thee through the night."

riten.

The Lover's Lament



mine! Ah, long thou, poor, ea - ger heart!
well! Lo, cher - ish'd thee thro' the years!

mf

f

5. Fair one, false one, cru - el love of

f

mine! Woe, thou an - - oth - er didst wed!

p

p

pp

(espr.)

The Conscript's Departure

Largo

p

1. "Come, my broth - ers, let us gath - er in my room;

p

let us gath - er now! Stay a - while and

drink a lit - tle glass of wine; drink with me!"

2. Sad - ly drank the boy his lit-tle glass of wine; sad-ly drained the glass.

Then he rose and join'd the throng of dan-cing maids on the green.

3. "Fare ye well, O dear com-pan-ions of my youth; maid-ens, fare ye well!

mp

'Mongst the sol - diers they have come to lead me now. Fare ye well!

mp

cresc. *mf*

4. Now has come the end of free-dom and of joy;

mp *cresc.* *mf*

f *cresc.*

Sad the con-script's lot! I must bend be-neath the weight of heav-y arms,

mf *cresc.* *f* *cresc.*

8va bassa

man-y years. 5. Come, my broth-ers,

mp *poco a*

ff pesante *dim. molto* *mp riten.* *mp a tempo* *poco a*

8

poco dim. *ff*

let us drink a glass of wine! Let us drown our woe! Drown our woe! Hoi!

poco dim. *sfz*

The Conscript's Lament

Adagio

p

1. Who so sad - - - ly calls thro' the night, thro' the
2. 'Tis a poor young lad who la - ments, 'tis a
3. "Fare thee well, my free - - dom so dear, gone for -
4. "None, a - las, re - main - - eth to weep, none to

p

si - - - lent night? It is not the cuck - oo's call In the for - -
sol - - - dier lad; Lo, he sits and weeps a - lone, Burn-ing tears
ev - - - er - more! Bound and shackled are my hands, Fet - ters bind
sigh for me, Save a moth-er's heart a - lone. She still loves

mf

p

mf

- - est deep, Nor the night - - in - gale in the gar - - den green.
he sheds. They have sum - - mon'd him, he must serve the Tsar.
my limbs, For the Tsar to serve, five and twen - - ty years.
her son, Though the oth - - ers all have for - got - - ten him!"

p

mf

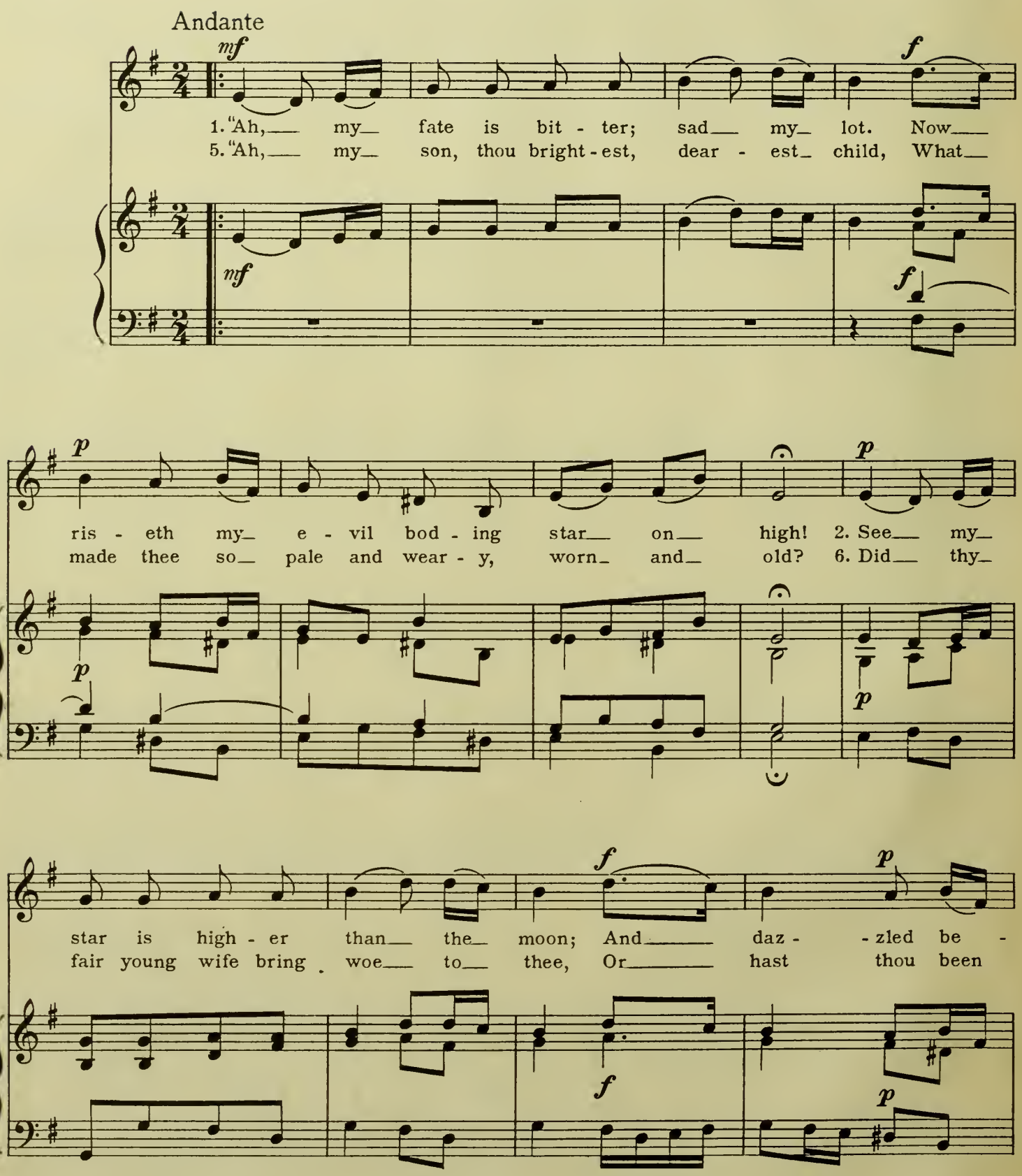
rall.

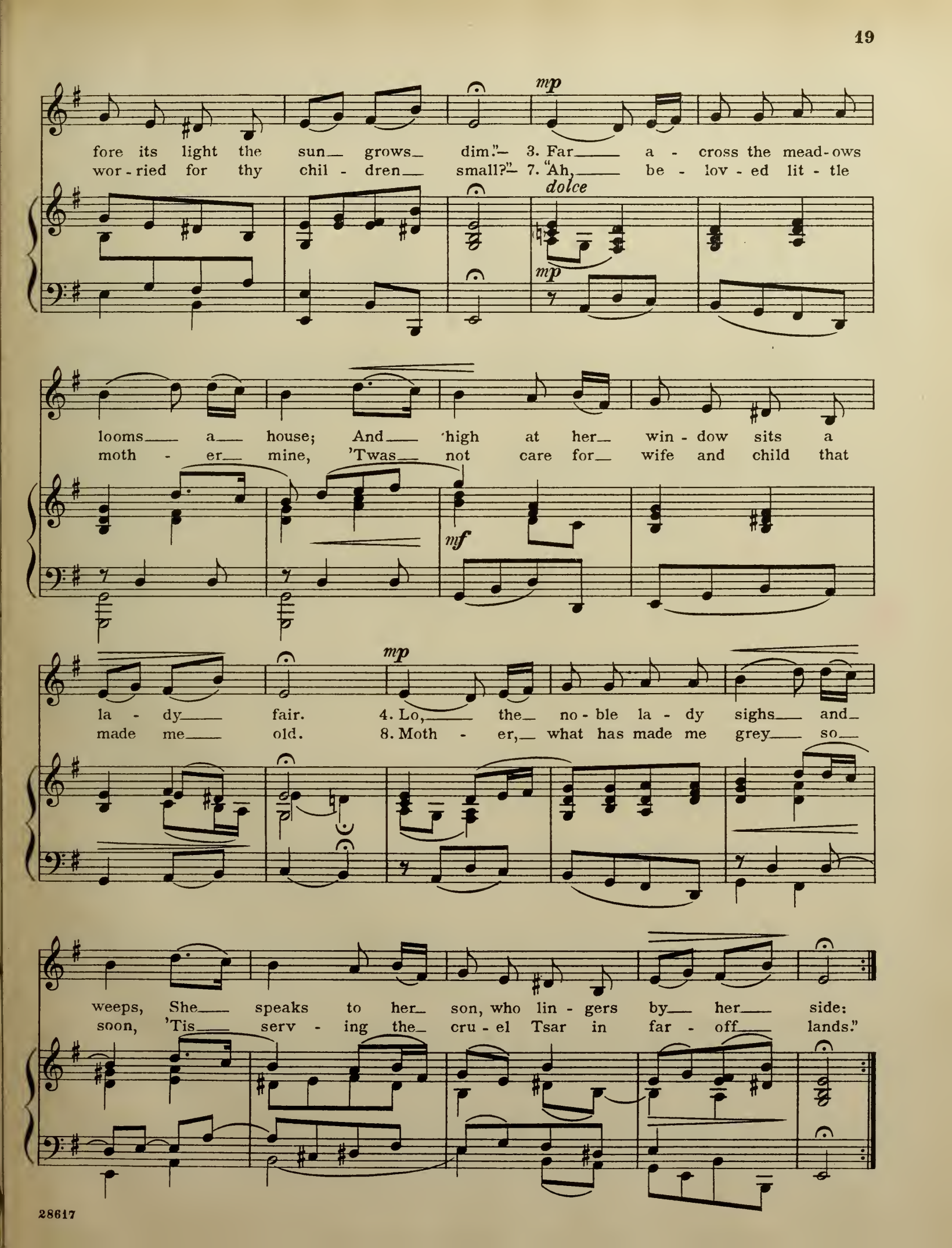
p

mf

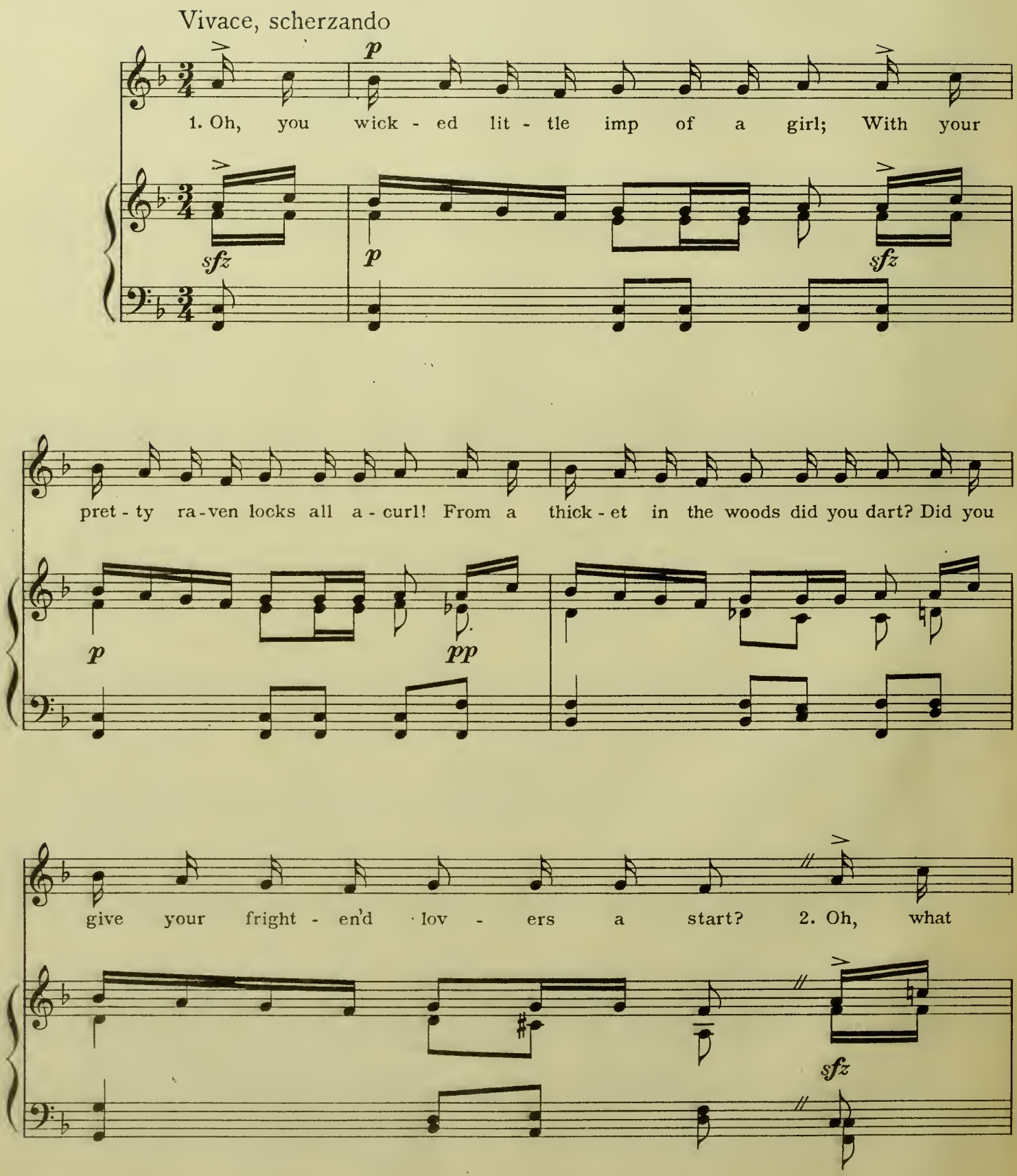
rall.

The Conscript's Return




mp
fore its light the sun grows dim."— 3. Far a - cross the mead-ows
wor-ried for thy chil - dren small?"— 7. "Ah, be - lov - ed lit - tle
dolce
mp
looms a house; And 'high at her win - dow sits a
moth - er mine, 'Twas not care for wife and child that
mf
mp
la - dy fair. 4. Lo, the no - ble la - dy sighs and
made me old. 8. Moth - er, what has made me grey so
weeps, She speaks to her son, who lin - gers by her side:
soon, 'Tis serv - ing the cru - el Tsar in far - off lands."

The Impish Little Girl



mf *cresc.*

hav-oc and dis-tress did you make! There are naught but bro-ken hearts in your wake. In the

mf *sfz* *mf* *cresc.*

vivacissimo

f *f*

vil-lage all the heads are a-whirl For a wick-ed lit-tle imp of a girl. 3."Dear-est

f *vivacissimo* *f*

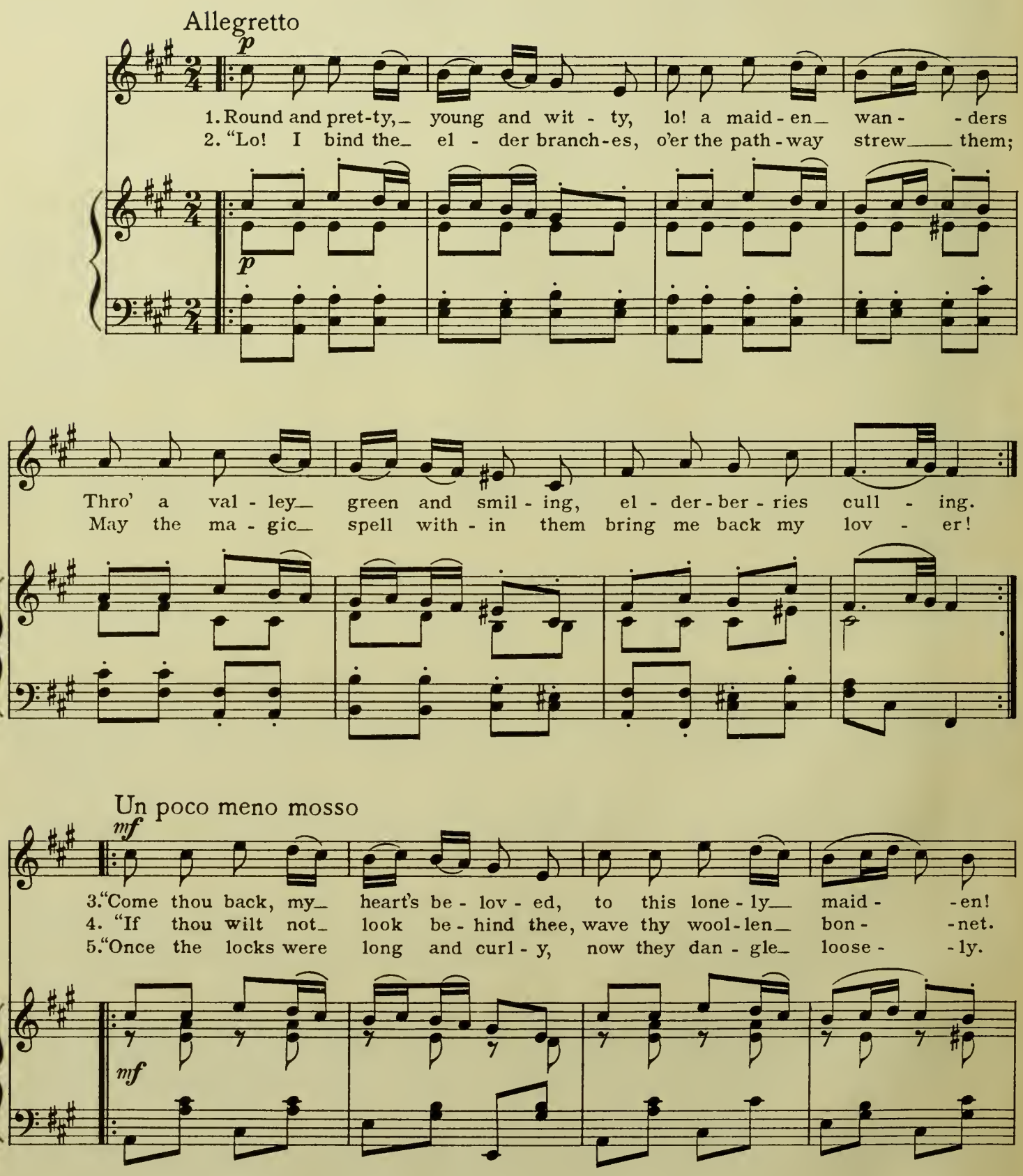
moth-er, be not an - gry at me! It is you who made me such as I be. Such a

ff

pret-ty, such a wise lit-tle cat, Such a wit-ty, such a bright lit-tle brat!"—

ff

The Love-Spell



If thou come not_ back, I___ pri - thee, look once more be - hind____ thee!
Lo! a rid - dle_ now I___ set thee; canst thou read its mean - ing?
'Twas from joy the_ locks were curl - ing, 'tis from grief they part - ed."

Andantino

p

6. Comes a bold and youth - ful___ schol - ar rid - ing from U - kraï - na;
7. Lo! a mer - chant's fair - est___ daugh - ter wove his smock of___ lin - en.
8. "Love her not, my___ bright young fal - con, leave the mer - chant's daugh - ter!

mf

p legg.

mf

Black his steed as___ an - y___ ra - ven, white his flow - ing gar - ment.
Harsh - ly did his_ moth - er___ chide him, gave him sol - emn warn - ing:
I shall have thee bound and fet - ter'd in a guard - ed cham - ber!"

mf

p

Allegretto come prima

mp

9. "Bind me not, O dear - est moth - er!
10. "Such my bond - age, dear - est moth - er;
11. "When at night - fall meet the maid - ens,
12. "I, a - las, in bit - ter sor - row,

mp

Hold me not in bond - - - age, For my heart has
glad - ly do I bear it, Bear it thro' the
there is mirth a - plen - - - ty— Maid - ens dan - cing,
kiss my well - be - lov - - - ed, To my breast I

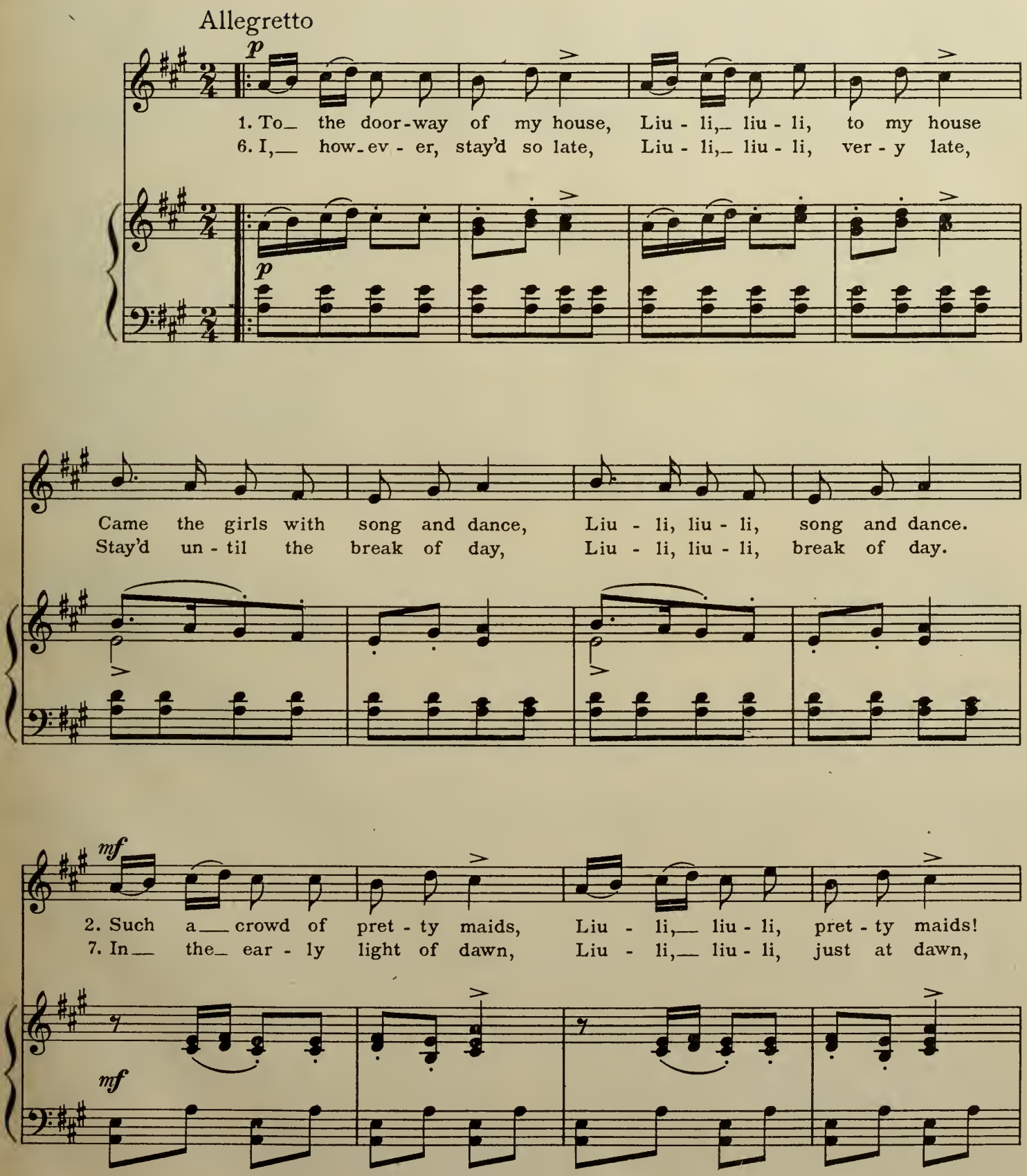
mf

long been fet - ter'd by a maid - en's beau - - ty.
roll - ing sea - sons; would it were for - ev - - er!
maid - ens pran - cing, maid - ens mak - ing mer - - ry.
hold her close - ly, ar - dent - ly con - sole her."—

(V. 12)

p

The Angry Father-in-Law



Gai - ly then to me they call'd, Liu - li, liu - li, then they call'd.
To my friends I said fare - well, Liu - li, liu - li, said fare - well.

f

3. Beck - on'd me to come and play, Liu - li, liu - li,
8. Hus - band's broth - er then I met, Liu - li, liu - li,

f

come and play; Bid me join the mer - ry throng,
him I met. He had come to take me home,

Liu - li, liu - li, mer - ry throng. 4. Hus - band's fa - ther was not pleas'd,
Liu - li, liu - li, take me home. 9. When at last I reach'd my house,

mf

mf

Liu - li, liu - li, was not pleas'd. Though he let me go, he frown'd,
Liu - li, liu - li, reach'd my house, What do you sup - pose I saw?

marcato

Liu - li, liu - li, cross - ly frown'd. 5. "Go," he said, "but don't stay long!"
Liu - li, liu - li, what I saw? 10. Hus - band's fa - ther strut - ted there,

mp cresc.

mf cresc.

Liu - li, liu - li, "don't stay long! Come be - fore the
Liu - li, liu - li, strut - ted there. An - gri - ly he

f

roost - er crows," Liu - li, liu - li, "roost - er crows."
shook his head, Liu - li, liu - li, shook his head.

ff

The Rabbit's Story

(Gooslee-Tune)

Allegro non troppo, scherzando

p

1. Soft - ly sways the oak her branch - es, Deep - ly root - ed

p

stands the elm-tree. Oy, Ka - li - na! Oy Ma - li - na!
(O, my ber - ries red, O, my ber - ries blue!)

mf

2. Sing and spin, my sil - ly sto - ry! Wind a - way, my wheel of won - der!

mf

cresc.

Oy, Ka - li - na! Oy, Ma - li - na!
(O, my ber - ries red! O, my ber - ries blue!)

sfz

p

3. From the oak - tree to the elm-tree Runs a rab - bit, white as er - mine,

p *cresc.* *p*

Oy, Ka - li - na! Oy, Ma - li - na!
(O, my ber - ries red! O, my ber - ries blue!)

pp *sfz*

pp

4. From his mouth a yarn is roll - ing, 'Tis the fool - ish yarn I'm spin-ning,

leggiero

pp

Oy, Ka - - li - na! Oy, Ma - - li - na!
(O, my ber - - ries red! O, my ber - - ries blue!)

8

mf

5. All a - bout a dain - ty dam - sel, Round and ros - y, proud and pret - ty.

p *mf*

mf *p*

p

6. On a raft up - on the riv - er Once a maid - en wash'd her wim - ple.

p

mf *mf*

7. How she rubb'd it,— how she scrubb'd it, Till her— lit - tle— fin-gers dropp'd it!

mf cresc. *mf cresc.*

p *cresc.*

8. Quick - ly then she jump'd to catch it,— Drench'd her lit - tle shoes and stock - ings.

p *cresc.*

f

9. "Woe!" she— cried, "my— shoes are ru - ined! Woe! my— pret - ty— silk - en stock-ings!

f *f*

p *cresc.*

10. For the shoes I'd wor - ry lit - tle, But the stock-ings vex me sore - ly.

p *cresc.*

f

11. Fa-ther bought the shoes for moth-er; Moth-er said that I might wear them.

f marcato *r. h.* *f*

p *pp*

12. But the snow-y silk-en stock-ings Come from him I love so dear-ly;

p *pp*

p *mf*

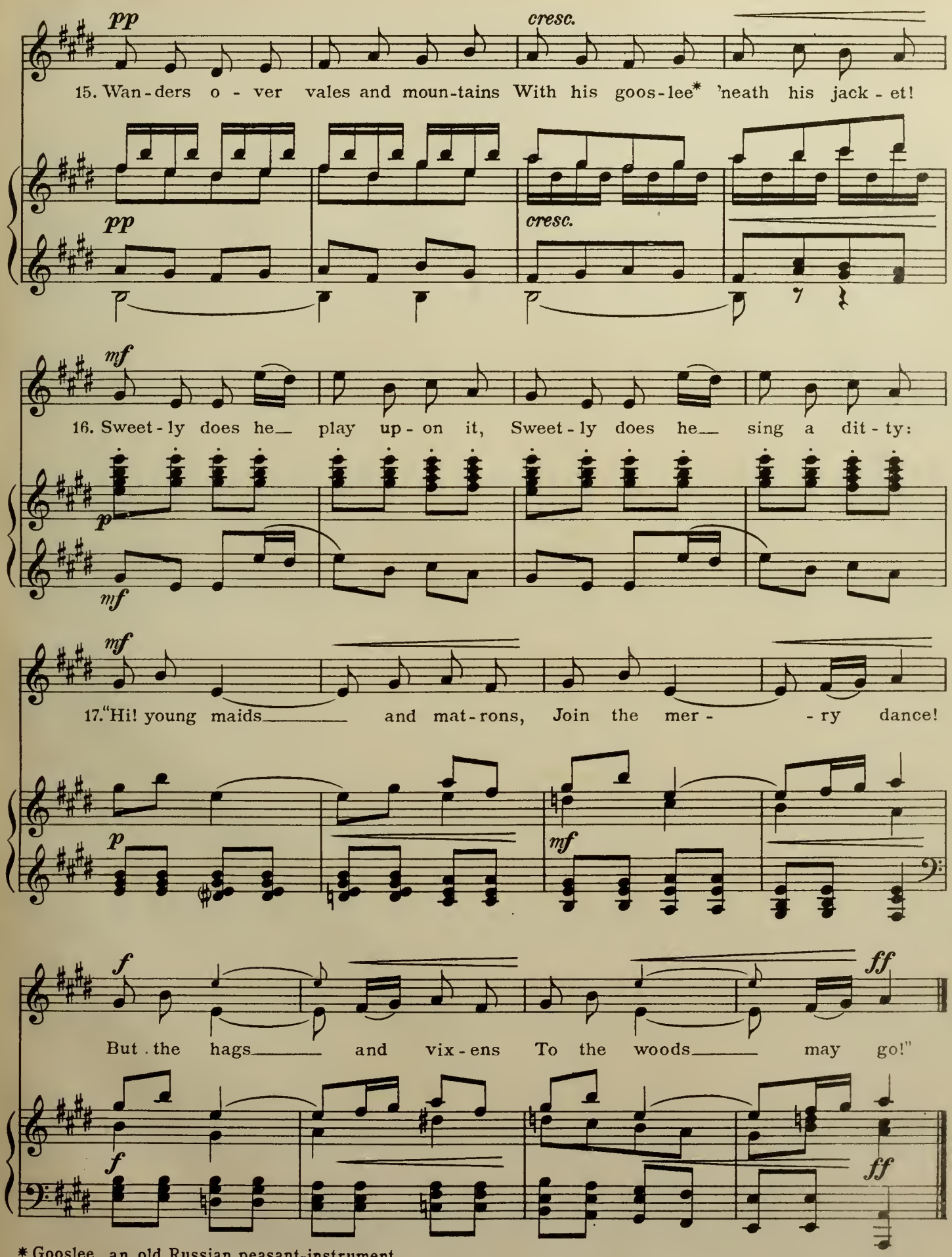
13. Come from him, my heart's be-lov-ed Who has wooed me three long sum-mers.

p *mf*

mf

14. Lo! the hap-py nights of sum-mer, When my lov-er comes to see me,

mf



* Gooslee, an old Russian peasant-instrument

The Old Lover and the New

(Gooslee-Tune)

Allegro (2a volta più vivo e sempre accelerando)

f

1. By the Dan-ube do I wan-der, I, a pret-ty maid-en, wan-der,
7. By the Dan-ube do I wan-der, I, a pret-ty maid-en, wan-der,

f

Lo, so sad-ly, Lo, not glad-ly.
Lo, not sad-ly, Lo, so glad-ly.

p

2. Then at eve-ning I shall en-ter Where the vil-lage maid-ens ga-ther.
8. Then at eve-ning I shall en-ter Where the vil-lage maid-ens ga-ther.

p

Dull the meet-ing, Sad the greet-ing.
Gay the meet-ing, Glad the greet-ing.

mf

3. For a - mong the pret - ty maid - ens Sits my old and griz - zled suit - or.
9. For a - mong the pret - ty maid - ens Sits my young and hand - some lov - er.

mf

p

No one wants him, Each one taunts him.
No one taunts him, Each one wants him.

p

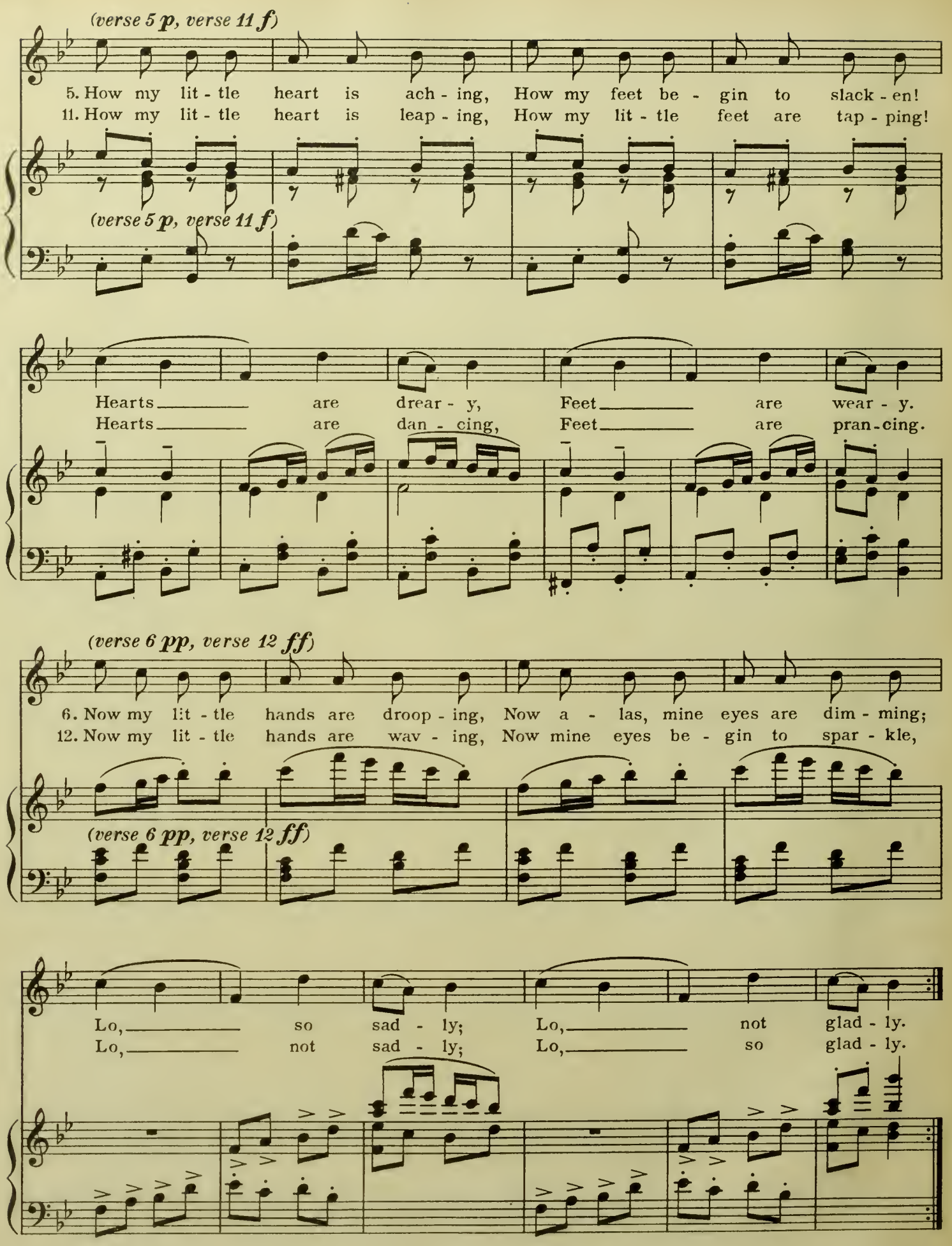
mf

4. On his knees the sim - ple fel - low Holds a crack'd and shab - by goos - lee,
10. On his knees the jol - ly fel - low Holds a fine and tune - ful goos - lee,

p

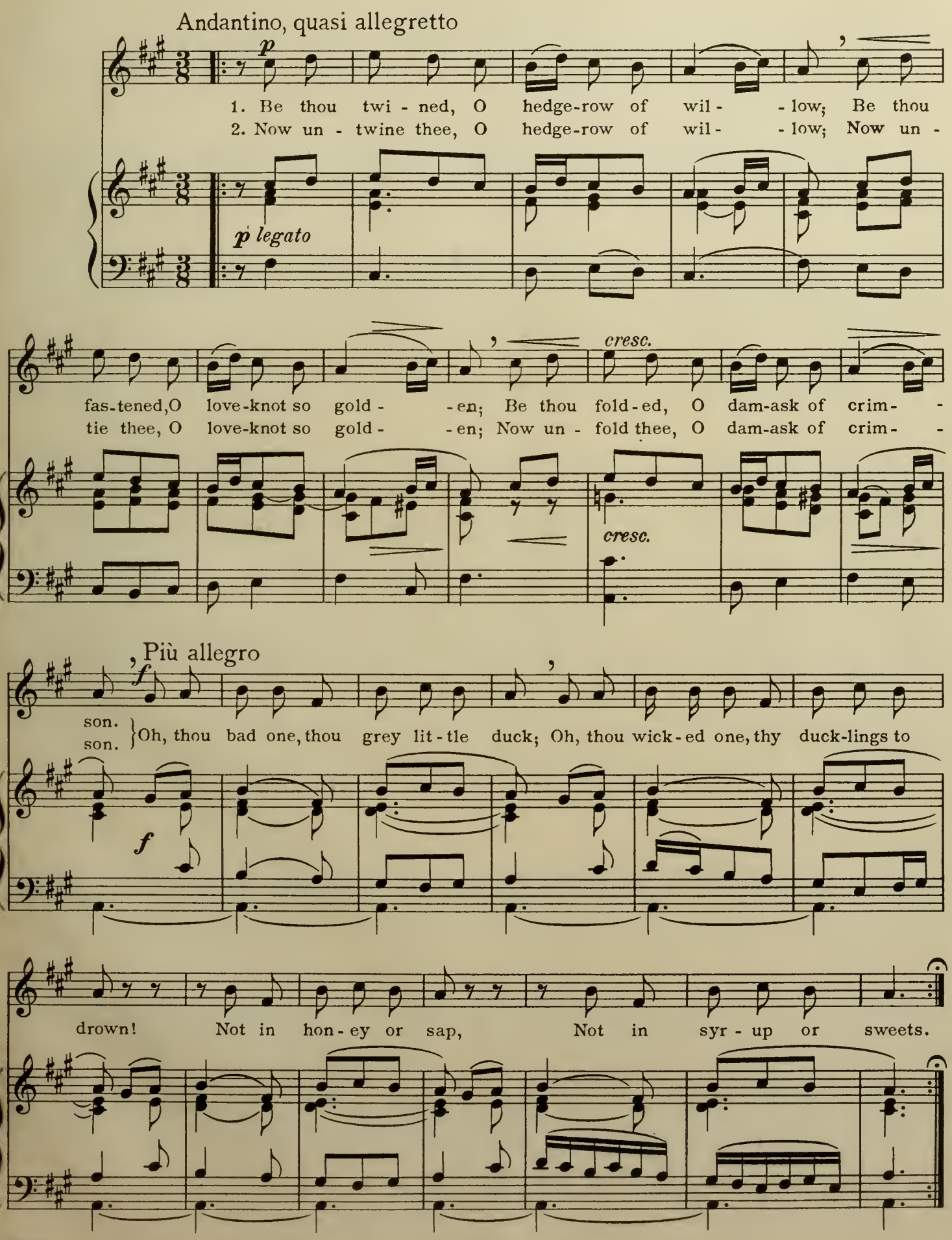
mf

And he twangs it, And he bangs it.
Strings it neat - ly, Plays it sweet - ly.

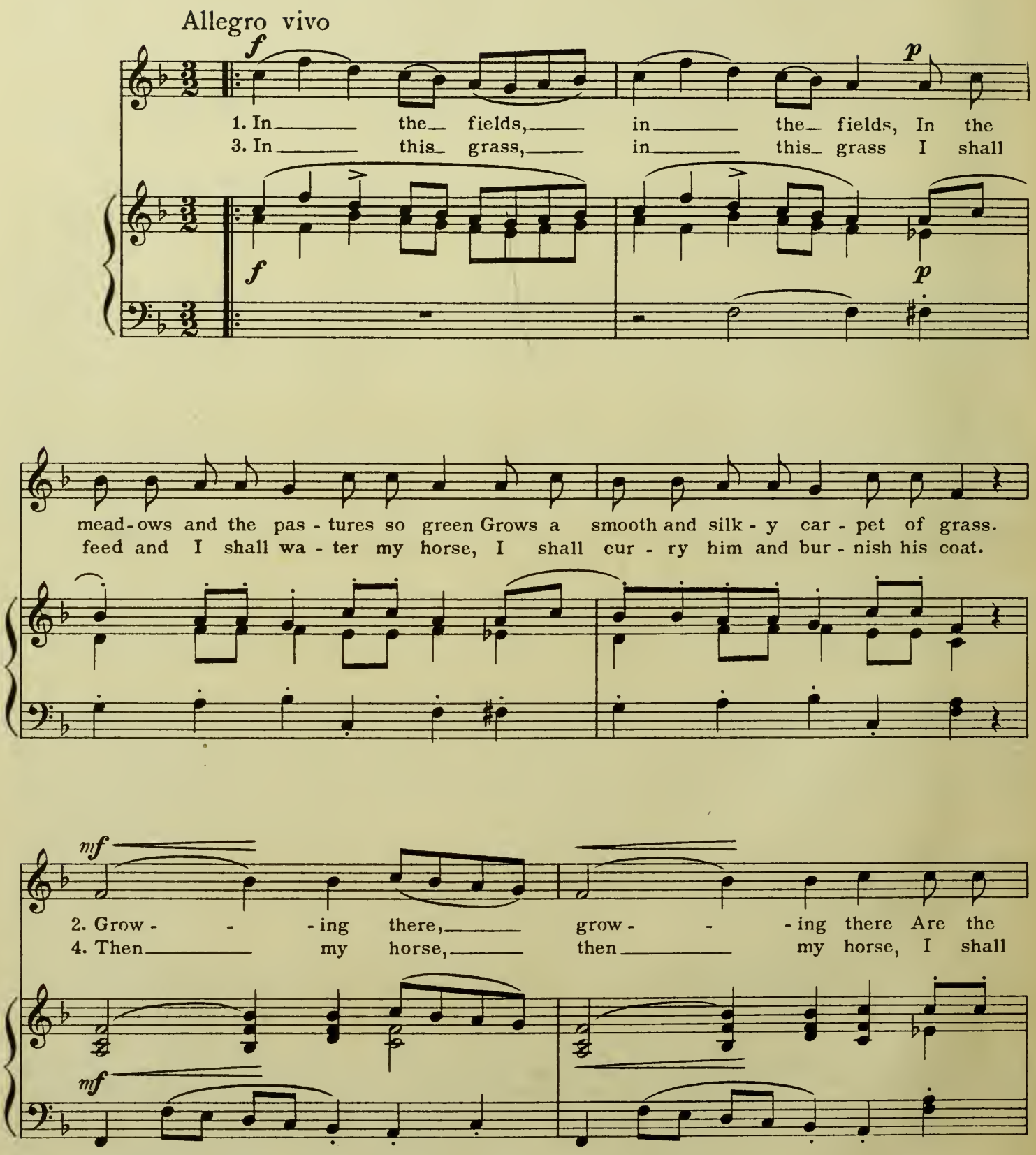

(verse 5 p, verse 11 f)
5. How my lit - tle heart is ach - ing, How my feet be - gin to slack - en!
11. How my lit - tle heart is leap - ing, How my lit - tle feet are tap - ping!
(verse 5 p, verse 11 f)
Hearts are drear - y, Feet are wear - y.
Hearts are dan - cing, Feet are pran - cing.
(verse 6 pp, verse 12 ff)
6. Now my lit - tle hands are droop - ing, Now a - las, mine eyes are dim - ming;
12. Now my lit - tle hands are wav - ing, Now mine eyes be - gin to spar - kle,
(verse 6 pp, verse 12 ff)
Lo, so sad - ly; Lo, not glad - ly.
Lo, not sad - ly; Lo, so glad - ly.

Round-Dance

(Spring Song)



In the Fields



heath-er and the pop-py so red, Are for-get-me-nots and corn-flow-ers blue.
sad-dle him and bri-dle him well, I shall take him to my fa-ther at home.

Piu vivo

mf *p*

5. Fa- - -ther mine, Fa- - -ther mine, Take the

mp *pp*

fond and lov-ing greet-ing I bring! Pri-thee, heark-en to thy daugh-ter who speaks!

f *mf*

6. Give me not, give me not To the

mf *mp*

f

grey and a-ged suit - or that woos, For I nev-er could a-bide him at all!

f

Meno mosso

p *p un poco*

7. Give me, pray, give me, pray, To the

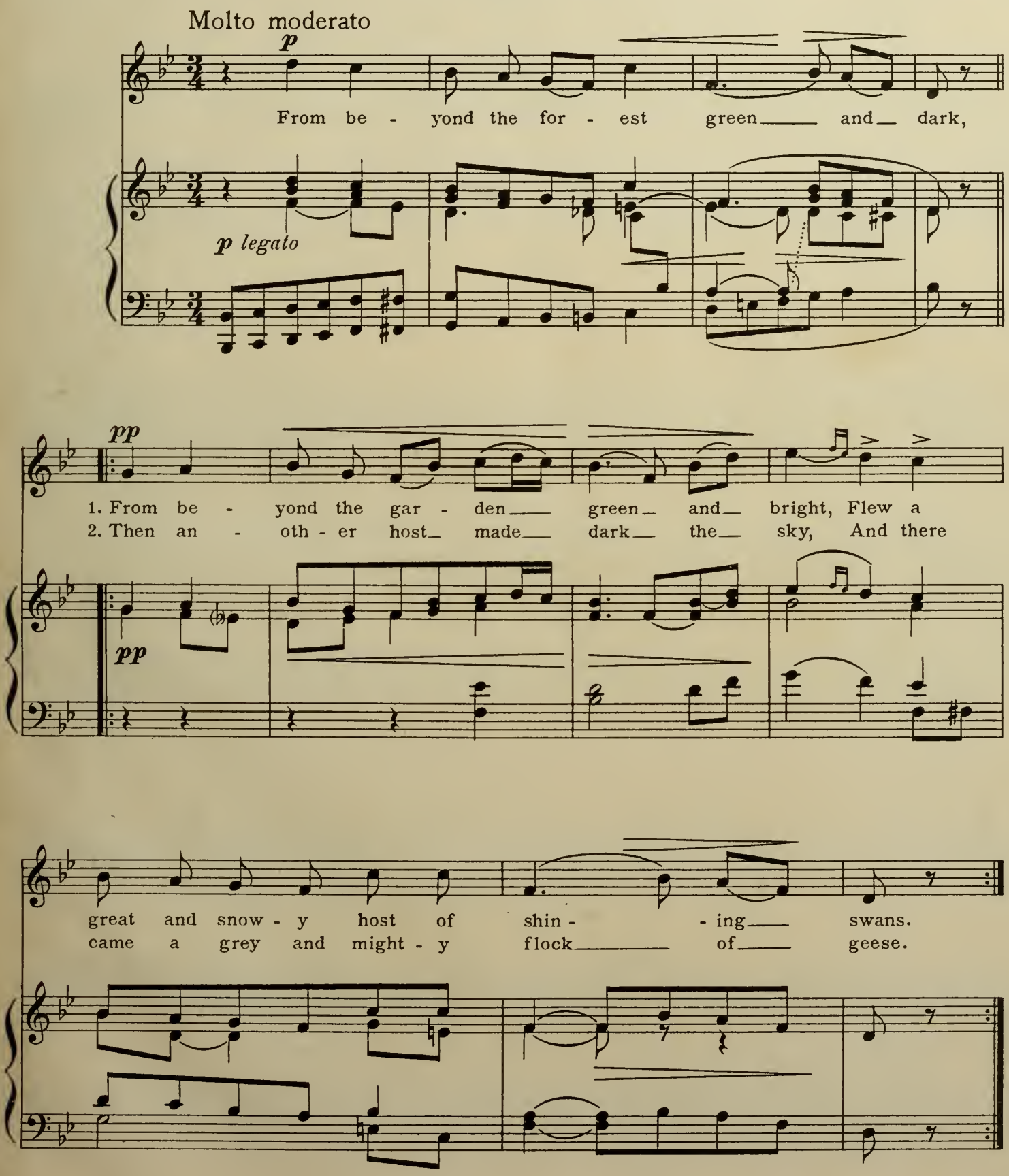
p dolce *pp un poco*

allarg. al fine *mf* *f*

young and hand-some lad that I want, Give my beau-ty to the man that I love!

allarg. al fine *mp* *f*

The Swan Maiden



mf

3. Lo, a lit - tle swan stray'd far a - way; Lo, she
4. "Do not tear my down - y feath - ers white; Lo, I

mf

left her flock and join'd the flock of geese.
did not join you of my own ac - - cord.

p

5. "Do not rob me of my shin - - ing plumes; 'Twas the
6. Thus a maid, a - mid wild stran - - ger lads. They have

pp legato

marcato

ra - ging win - ter wind that brought me here."–
sto - len her by night from hearth and home.

cresc.

7."Do not mock me, do not break my heart! Lo, I
8."Do not rob me of my maid - en charm! 'Twas the

cresc.

f

f

dim.

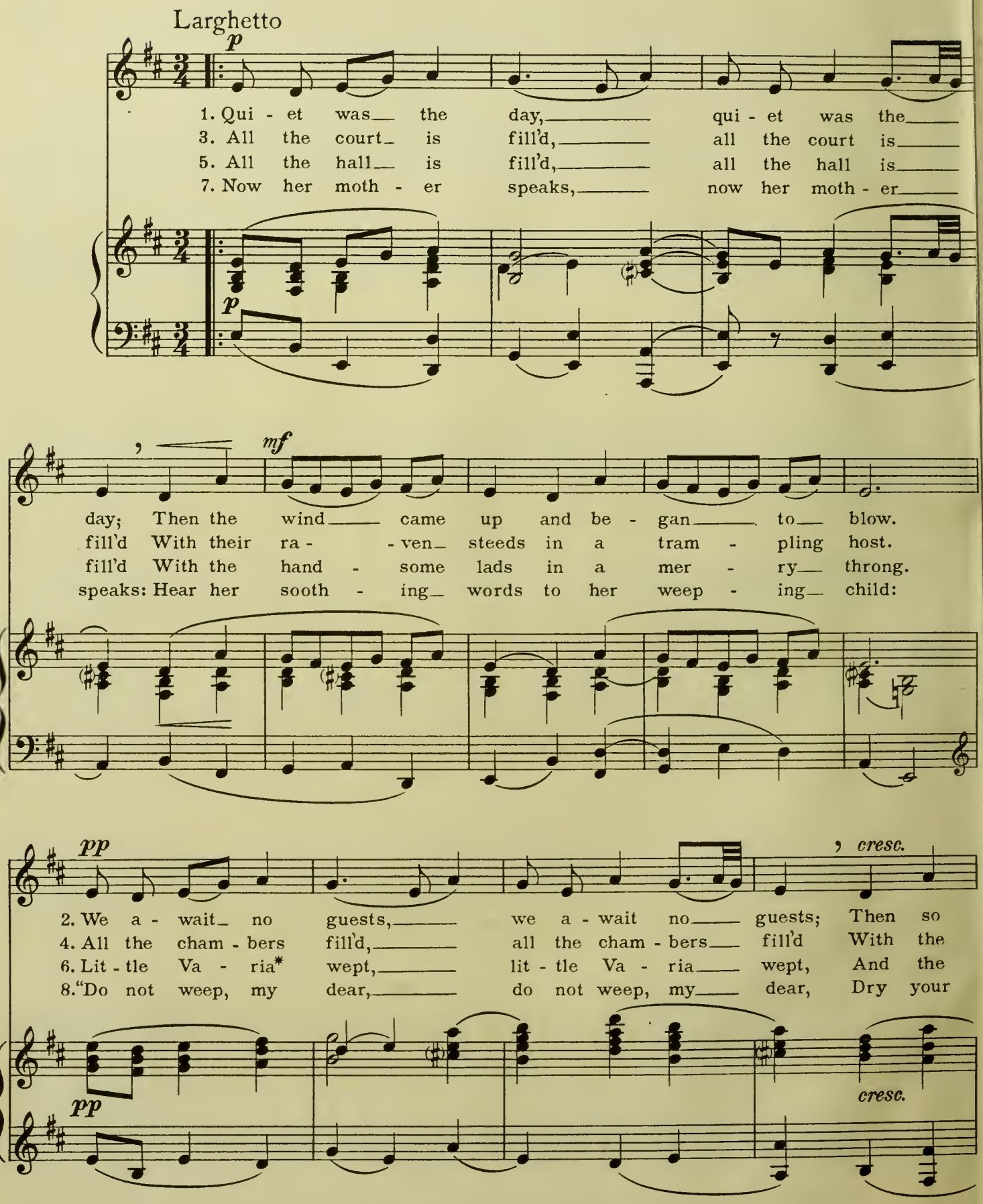
morendo

did not join you of my own ac - cord."
hors - es of your chief that brought me here."

dim.

morendo

The Guests Arrive



* Varia is an abbreviation of the name Varvára, which is the equivalent of our Barbara

sud - - den - ly they be - gin to come.
fair young maids in a love - - ly train.
tears fell fast from her spark - - ling eyes.
burn - - ing tears, lit - tle Va - - ria mine.

mf

9. Thou shalt have a gift, thou shalt have a gift, Lo, a

mf

f

gold - - en cup set with pre - - cious stones."—

f

The Captive Maiden

Allegro moderato e maestoso

mf

1. Rise, O sun; rise, thou glow-ing sun so red!
2. Lift thy face o - ver for - ests wide and green!
3. Out - laws all, brave young fel - lows bold are we.

mf

f

Glow - - -ing red, Aï! O - ver moun - tains a -
Wide and green, Aï! Warm us now, warm and
Out - - -laws all, Aï! From the thrall of our

f

ff

rise in glo - ry now! Ah! rise in glo - - ry now!
cheer the brave young lads! Ah! give us warmth and cheer!
mas - ters have we fled! Ah! quick - ly have we fled!

ff

p

4. Just be - low, where the town of Yoor - kin stands,
5. There a stream, famed in man - y a song of old,
6. Swift and deep, glid - ing by its lone - ly banks,

mf

Near the town, Aï! Just a - bove where the
Fam'd of old, Aï! There the Ker - zhe - nets
Lone - - - - ly banks, Aï! Where no wan - d'rer has

town of Lis - koff lies, Ah! there our tale be - gins.
riv - er swift - ly flows, Ah! **there it swift** - ly flows.
ev - er found a trail, Ah! nev - er found a trail.

f

f *mp*

7. On its breast, lo, there swims a barge of oak, oak- - -
8. On the stern sits the chief with load-ed gun, load- - -

mf *p* *f* *p*

- -en barge, Aï! Swift and si-lent, it bears a rob-ber host,
- -ed gun, Aï! On the prow stands his faith-ful, trust-ed aid,

mf *mf*

f *mp*

Ah! bears a rob-ber host. 9. And a tent stands a-mid-ships, fine and
Ah! bright-ly gleams his spear. 10. On the chest sits a maiden fair to

f *p*

mp dolce

white, fine and white, Aï! In the tent, lo, there
see, fair to see, Aï! Thus she speaks, in a

mp dolce

stands a chest of gold, Ah! stands a chest of gold.
voice both loud and clear, Ah! voice both loud and clear:

p

11. "Yes - ter - night did I scarce - ly close mine eyes,
12. "Strange my dream, strange the vi - sion I be - held,
13. "And I saw him, the steers - man, hang'd on high,

mf

close mine eyes, Aï! In my brief slum - ber
strange my dream, Aï! And me - thought I be -
hang'd on high, Aï! And I dream'd that my -

cresc.

man - y dreams I saw, Ah! man - y dreams I saw.
held your chief - tain slain, Ah! saw your chief - tain slain.
self at last was free, Ah! I at last was free!"—

Towing-Song

Allegro energico

f

1. Come, fel - lows, let us pull_ to - geth - er! Push the_

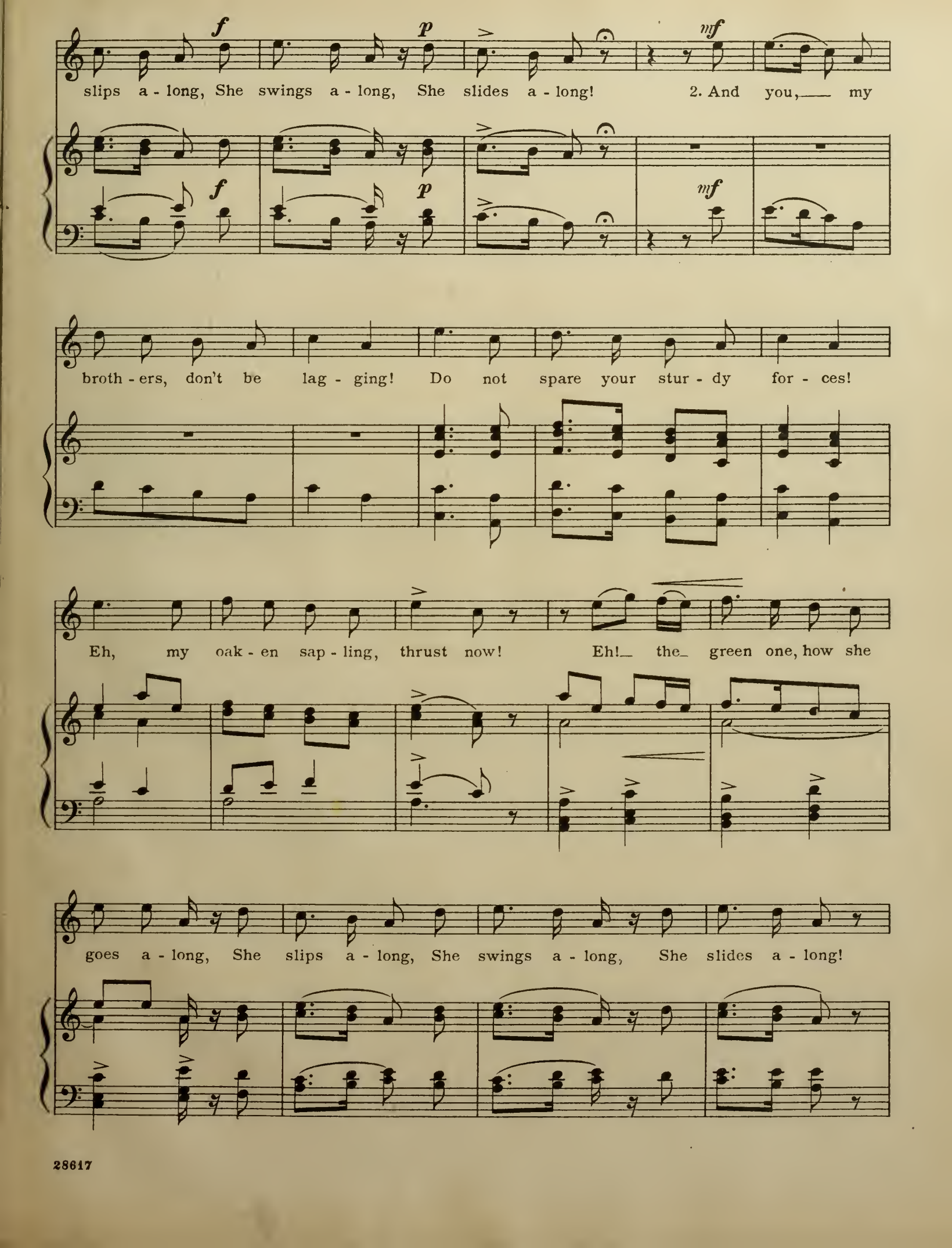
f

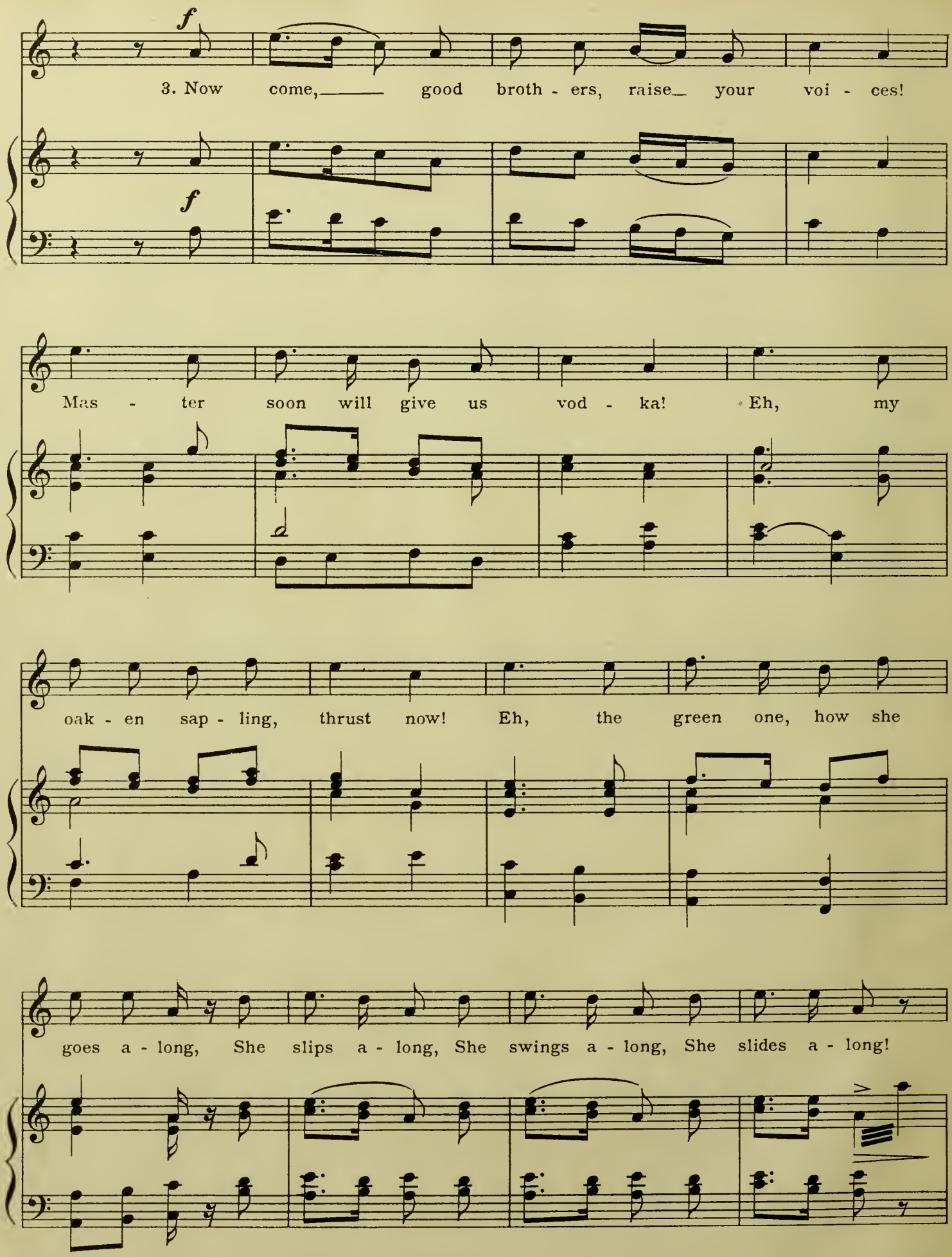
pole with all your might now! Eh, my oak - en sap - ling,

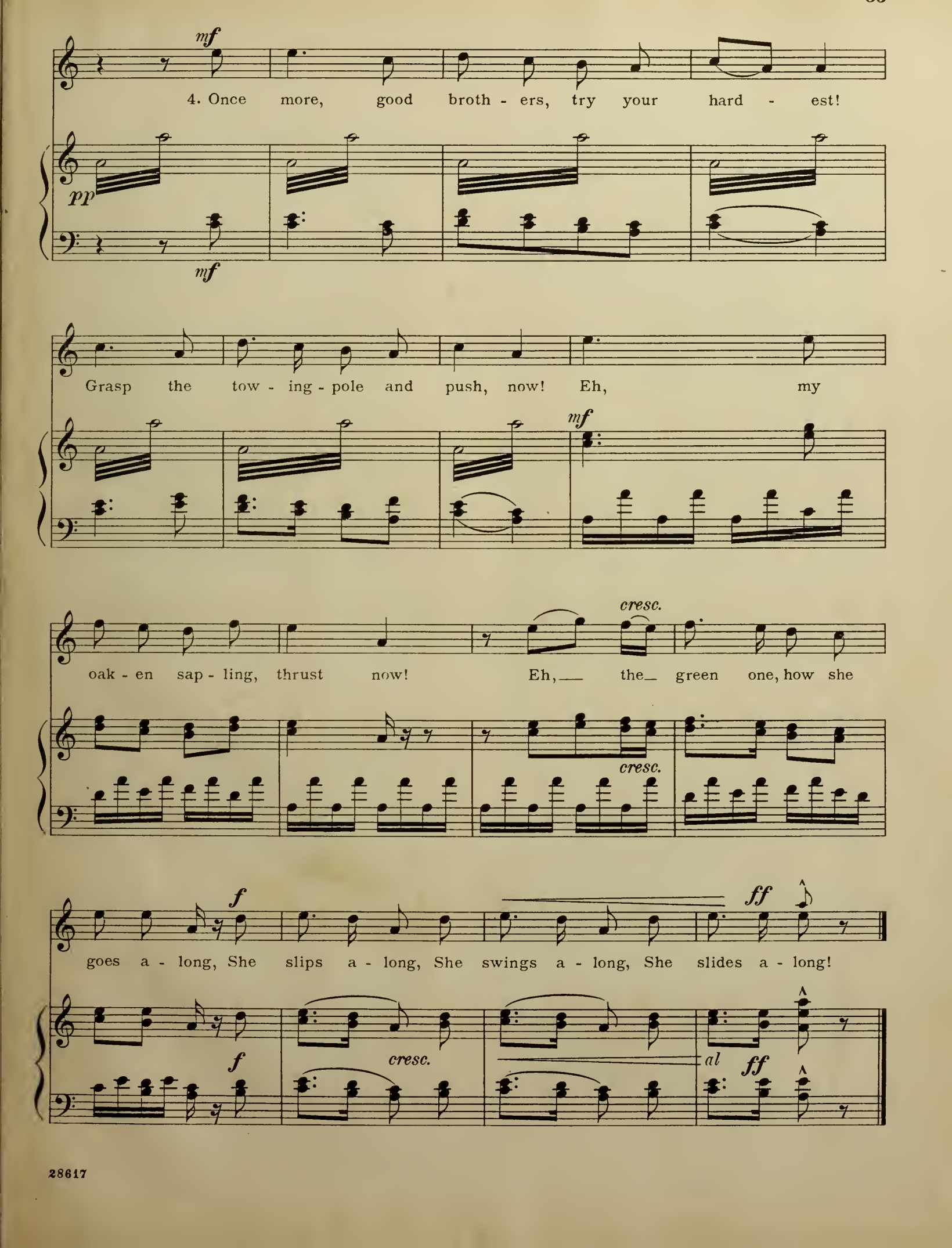
thrust now! Eh,_ the_ green one, how she goes a - long, She

p

p


f
p
mf
slips a - long, She swings a - long, She slides a - long! 2. And you, my
broth - ers, don't be lag - ging! Do not spare your stur - dy for - ces!
Eh, my oak - en sap - ling, thrust now! Eh! the green one, how she
goes a - long, She slips a - long, She swings a - long, She slides a - long!


f
3. Now come, good broth - ers, raise your voi - ces!
f
Mas - ter soon will give us vod - ka! Eh, my
oak - en sap - ling, thrust now! Eh, the green one, how she
goes a - long, She slips a - long, She swings a - long, She slides a - long!


mf
4. Once more, good broth - ers, try your hard - est!
pp
mf
Grasp the tow - ing - pole and push, now! Eh, my
mf
oak - en sap - ling, thrust now! Eh, the green one, how she
cresc.
cresc.
f
goes a - long, She slips a - long, She swings a - long, She slides a - long!
ff
f
cresc.
al
ff

ANALYTICAL NOTES

No. 1. **The Song of Praise** ("Sláva Bóhu ná nebiè"). This is the most typical and most famous of all the songs belonging to the category of "Velitchálnuia" or "Songs of Glorification." With its surging, majestic melody, it proclaims a message of towering grandeur and splendor: known all over the wide expanse of Great-Russia, it was used on many occasions, at official and private festivities, during holidays and at banquets, being sung in praise of the Tsar or of some dignitary or even of an honored guest.—All the main collections of Russian folk-lore contain this song, and while the texts slightly vary, the melody appears to be unalterable. (See Sakhároff, Tales of the Russian People, Vol. I, 1841; Yakúshkin's Russian Folk-songs, 1815; Iván Pratch's Collection of 1806, Vol. II, Glory-song No. 1; etc.)—Beethoven knew the melody (probably through Count Razumóvsky) and used it as the "Thème Russe" in the Trio of the Scherzo (Allegretto) of his E minor quartet Op. 59, No. 2. —Rimsky-Kórsakoff's "Collection of 100 Russian Folk-songs" contains the melody in a very simple harmonization, but in another larger work of his the Cantata for chorus and orchestra named "Sláva," Op. 21, we find some very ingenious and splendid devices of harmonization and part-writing applied to it. However, even this work is outdone and superseded by the magnificent treatment of the theme in the coronation-scene of Moussórgsky's 'Borís Godunóff.'—Among the many other notations of the song a complete choral setting in Slaviánski's 'Vietcherá piénia' (Vol. I, No. 1) deserves mention.

The first English translation of the text (non-metrical and, consequently, not applicable to the singing of the song) is to be found in Ralston's "Songs of the Russian People," page 198 (London, 1872).—Our version endeavors to give a synthetic picture of all the best existing harmonizations, utilizing the patterns from the naïve simplicity of Pratch to the splendid sonorities of Rimsky and Moussorgsky.

No. 2. **Butter-Week** ("A mui máslianitzu dozhidáiem"). 'Máslianitza' is the week preceding Lent, and is celebrated by the Russian peasants much as is the Carnival in Roman Catholic countries. The name is derived from the word 'máslo'—oil or butter, because during this week, for the last time before the "Great Fast," the use of these is permitted.—Ralston, in his "Songs of the Russian People," states that here, as in other cases, certain festivals which the people had observed from time immemorial to celebrate the beginning of Spring have been transferred by the Church to coincide with the pre-Lenten season.

To quote Ralston: "The songs appropriate to this season have almost entirely disappeared, but some idea of their nature may be obtained by a study of the customs appertaining to it, the songs and customs having always been closely connected with each other. In some parts of Russia a large sledge, drawn by twelve horses, is driven about at this time, followed by other sledges containing singers and musicians. On the principal sledge is placed a pillar with a wheel on the top, and on the wheel sits a man dressed in a peculiar style, with bells and cymbals attached to his clothes, and holding in his hands bread and a bottle of spirits. He probably represents the Sun, of which a wheel was so well-known an emblem, and he seems to be a male counterpart of the girl who, as the representative of Kolyáda, used to be driven about in a similar manner on the days immediately following the winter solstice.—In Archangel an ox, resembling the French 'bœuf gras,' occupies the place of honour on the sledge; and in Siberia a ship, with sails spread, conveying a figure representing 'Lady Máslianitza, and a bear.—Again in other parts of Russia the end or death of winter is celebrated on the last day of the 'Butter-Week' by the burning of the 'Straw-Muzhík'—a heap of straw to which each of the participators in the ceremony contributes his portion.—The same custom prevails in Bulgaria, and, in fact, in every Slavonic country traces of the old Spring-rites may be found: in Poland, in Upper Lusatia ('Lausitz'), and in Little-Russia."—The 'Driving out of the Winter,' as represented by a straw-puppet, is also found in Latin countries, namely in Italy, Spain and Provence, in which latter a song called "La Caramentran" has been preserved, which was rendered by the peasants at the mock-burial of the winter. (Compare the poem of Charles d'Orléans: "Hiver, vous n'estes qu'un vilain.")

Our specimen of a Butterweek-song was collected by Andreas N. Engelgardt in the province of Smolénsk, White-Russia, and harmonized and inserted by Rimsky-Kórsakoff in his 'Collection of Russian Folk-songs,' Vol. II, No. 46. We have condensed the text from seven to four verses, leaving out a few all too local allusions, and have enriched the harmonization by drawing upon some pages of the Prologue of Rimsky's fairy-opera 'Snegúrotchka' (Little Snowflake). This Prologue contains a chorus of villagers singing the 'Farewell to Máslianitza,' in which the composer has cleverly utilized this folk-tune. (This chorus is published separately, with English words, under the title 'Farewell, Carnival,' in "Choral Folk-songs of Russia" [ed. by K. Schindler], by G. Schirmer, N. Y.).

No. 3. **The Wooing of the Titmouse** ("Zá-morem sinítza nié puíshno zhilá"). We have preserved the ancient title of the song, "The Wooing of the Titmouse" (Sinítza = titmouse), although the content of the text would rather demand to name it "The Bulfinch's Wedding." Under this latter name, as a matter of fact, a very similar text is still sung in Little-Russia (Ukraïna); compare the American edition of "The Goldfinch's Wedding" in the above-mentioned choral issue by K. Schindler, publ. by G. Schirmer.

The song was published first by Iván Pratch (1790-1806) as No. 24 of the lyric songs of his first volume.—It is further found in Bernard's book, Vol. I, No. 26, with identical melody and text.—Ralston's work contains a good, but non-rhythmical English translation; only the last verse is missing, which, however, seemed to us very important, as it determines the classification of the song among the 'Velitchálnuia' or 'Glorification songs.' Ralston quotes the following commentary upon this song from Teréstchenko's work on the "Manners and Customs of the Russian People" (Petrograd, 1848, Vol. IV):

"The Bulfinch, after many unsuccessful attempts, determines to get married; so his sister, the Titmouse, invites the birds to her dwelling, in order that he may choose a spouse. The person who represents the Bulfinch wanders about inside the Khorovód, seeking for his bride among its members. —This song is said to have been written during the reign of Iván the Terrible (A. D. 1533-1584), but to have been prohibited for a time, on account of its containing allusions to the life of a certain influential Boyár."

Verses 1, 3, 5 follow the harmonization of Pratch and Bernard, the others are reset by the Editor.

No. 4. **The Tartar Host** ("Okh, nié buínui viétiér zaviévál, górié naviévál"). This song, dealing with the invasions of the Tartars, who during a long period of the middle ages infested the Russian land and brought terror and disaster to the peasants, is well known to opera-lovers by its insertion in Borodín's 'Prince Igór,' Act IV, where it is sung by a chorus of peasants in flight. Borodín has meticulously preserved the typical harmonization and part-

leading, which is the Russian peasants' own. The voices spread out, fan-like, only to sink again together to a unison, or they surge to the richest harmony, only to finish in melancholy empty octaves. Borodín's genial notation (from memory and by dint of his genius) was written several decades before the phonographic researches of Mme. Lineff, which latter bear out the unerring correctness of Borodín's ear.—Of course, our arrangement retains Borodín's harmonies in every detail, and the work of the Editor was merely concerned with the task of making the song available for solo singing. The choral obbligato voices are added on an auxiliary staff, and can be used for concert performance.

No. 5. **The Lonely Waif** ("Iskhodíla mladénjka"). In its purity and sweetness, in the prevalence of a major tonality this song represents the very ancient types of Russian lyric song. Moussórgsky, who was indefatigable in his search for the primal sources of Russian folk-melody, wrote the song down after the singing of one I. O. Gorbunóff. He communicated his finding to Rimsky-Kórsakoff, who at that time was compiling his books of folk-songs, and who proceeded to include it in his publication (Vol. I, No. 11). Later, when Moussórgsky composed his opera "Khovánchtchina," he needed a folk-like melody of particularly pure, sweet and mystic character for the scene in which Marfa voices her complaint against Prince Khovansky, who deserted her, but to whom she feels bound by supernatural bonds. Moussórgsky remembered this melody, and used it, with convincing effect, for this scene; of course, to a new text. In this form the "Song of Marfa" (Martha) was published with an English translation in 'A Century of Russian Songs' [G. Schirmer, 1911]. Our present offering has, to be sure, the original folk-text, and the harmonization is in the first verses like Rimsky-Kórsakoff's, in the last like Moussórgsky's.

No. 6. **The Lover's Lament** ("Podúi, niĕpogódushka"). Similar to the afore-mentioned song "The Tartar Host," this melody shows the typical long-drawn ('protiázhnuia') phrases of the lyric peasant song. It was printed in Balákireff's "Album of Russian Folk-songs," No. 21, with the remark that it was collected in the province of Ryazán. A male chorus setting of the melody exists from the pen of Rimsky-Kórsakoff, Tome II, No. 3 of his 'Russian Folk-songs for Chorus.'

No. 7. **The Conscript's Departure** ("Sobiraítiĕs, brátzuirebiátushki"). This melody belongs to the class which is termed "Soldier or Recruit Songs" (Soldátskia, Rekrútskia); it was recorded by Míli Balákireff after the singing of recruits in the province of Nizhni-Nóvgorod, district of Kniaghínin, and published as No. 18 of his album.

Another more elaborate harmonization was issued by M. E. Slaviánsky in Vol. IV of the collected works of the Musico-Ethnographical Commission, published under the auspices of the University of Moscow.

The "Evenings of Song" of Slaviánsky contain a third version, referring to the melody as an ancient song of the Siberian Cossacks (Vol. V, No. 8).

Our edition follows Balákireff in verse 1, Slaviánsky in the other stanzas.

No. 8. **The Conscript's Lament** ("Niĕ kukúshetchka vo súirom ború kukovála"). The harmonization is modeled, with only minor changes, after Bernard's setting (Songs of the Russian People, Vol. I, No. 66, ed. Jurgenson). A variant, that rings less true and is obviously more modern, is contained in Slaviánsky's "Evenings of Song," Vol. I., No. 7.

In the original the poem has 17 short verses, each of which by means of stretching out long phrases over one syllable covers the entire length of the melody. This proceeding would not have been possible in an English translation, at least not without torturing the language and—at the same time—the singer. It was therefore deemed expedient—also for reasons of brevity—to condense the poetical content into four stanzas.

Thus verses 1 and 2 of the original are combined in the first stanza, verses 3 and 4 in the second, verses 5—10 in the third, verses 11—12 in the last stanza; verses 13—17 are left out, since they produced the effect of an anticlimax.

No. 9. **The Conscript's Return** ("Akh, talán li moi, talán"). Beethoven knew this melody—probably through Count Razumóvsky—and used it in the Finale of his F major Quartet Op. 59, No. 1. He may have owned the edition of Iván Pratch, who first published the song in 1806 in the second volume of his collection (lyric No. 5). Pratch, however, marked the tempo as "Molto andante," which is probably correct in view of the character of the text, whilst Beethoven, for the purpose of his Finale, transformed it into an Allegro movement: —Rimsky-Kórsakoff (who refers to Pratch as his source for the text) made two harmonizations of the melody, one as a song, the other as a three-part chorus; see his "Folk-song Collection," Vol. I, No. 13, and his "Songs Set in the Folk-style" (piésni, polózhennuia na naródnui lad), Vol. II.

In our edition the harmonizations of verses 1, 2, 5, 6 are taken from Pratch, the remainder from Rimsky-Kórsakoff.

No. 10. **The Impish Little Girl** ("Akh tui Khrístka Khrístka tchórnenkaya"). This dance-song, with its buoyant, stamping rhythm and the quick patter of the text, was collected by Yekaterína Sergéïevna Borodín, and published by Rimsky-Kórsakoff in his 'Folk-song Collection,' Vol. I, No. 35. Especial care was taken with the translation of the text, so that the words might easily and volubly roll to the Prestissimo of the melody, and whatever the result, singers might find comfort in knowing that the English version is a great deal easier to sing than the Russian original is—to Russians! The word 'Khrístka,' referred to in the Russian title, is the name of the 'impish' peasant girl: 'Little Christine.'

Tchaïkovsky's 'Dance of the Reapers' in the first act of 'Eugén Onégin,' is conceived in a similar manner, with stamping rhythms and chattering sixteenth-notes; it was probably modeled after an original folk-song.

No 11. **The Love-Spell** ("Biĕlolítza, kruglolítza"). Classified sometimes as a lyric song, sometimes as a dance-song, this melody is found in Bernard's Collection (Vol. I, No. 15), in Artémyeff's book (No. 47), and rather crudely, but complete, in Pratch's edition, Vol. II, lyric No. 22. In this latter case the tempo is marked Andantino.

No. 12. **The Angry Father-in-Law** ("Kak u náshikh u vorót"). This typical dance-song is found in Pratch, Vol. I, dance No. 9, and in Bernard, Vol. II, dance No. 28; further, with slightly different melodic intervals, but identical character and rhythm, in P. Prokúnin's and Piotr Tchaïkovsky's Volume of "65 Russian Folk-songs for one voice and piano" (ed. Jurgenson, Moscow, 1881). This last-named version, collected in the village of Kuleváto in the Morshánsk district, tells also the tragicomic end of the text, which is obliterated in the other editions. After the verse describing how the husband's brother takes the young peasant-woman home in the morning, there follows a stanza saying:

> No sooner did she open the little creaking door,
> When, lo, upon her neck the whip came swishing down!

For further comparison see the choral setting of this melody in Slaviánsky's "Evenings of Song," Vol. III, No. 21 (as recorded in the province of Kostromá), and the almost identical tune sung to the text "Vdol po úlitziĕ v'koniétz" ('Down to the end of the street'), as recorded 1876 by W. F. Odoyévsky and set for four voices by V. S. Kalínnikoff.

Rimsky-Kórsakoff's opera 'Sadko' contains in the Finale of the sixth tableau a stirring ⅜ dance-

tune, which is either consciously or subconsciously modeled after the pattern of this song.

The harmonization of the melody, as printed in this book, is newly provided by the Editor, and the setting of verse 4 (and 9) purposely alludes to Rimsky's treatment in 'Sadko.'

No. 13. **The Rabbit's Story** ("Iz pod dúba, iz pod viáza"). We find here the prototype of a dance-song, as it was sung to the accompaniment of the Gooslee (Gúsli), the favorite instrument of Old Russia's peasants. It is included in nearly all the collections: by Pratch, Vol. II, dance No. 26; by Bernard, Vol. II, dance No. 19, and by Artémyeff, No. 45 of his book.—It became famous by its insertion in Sieróff's opera 'Rognièda,' where it is sung by the buffoon ('durák'=fool) during the hunting scene—by the way, with an unusual and brilliant orchestration.—However, since Sieróff's operas are not given outside of Russia, this buffoon-song is known and likely to be still better known by its reflected glory in Moussórgsky's satire on Russia's musical critics, the song called "The Peep-Show" (in Russian, 'rayók'). In this unique piece of musical persiflage Moussórgsky wished to portray, among others, his critical opponent Sieróff, and he chose as the theme of his caricature the buffoon-song from "Rognièda," which is none other than our folk-song "Iz pod dúba." At the end of Moussórgsky's song-satire, the music describes the appearance of the Muse Euterpe, and the critical fraternity of four (among them Sieróff) intone a dithyrambical pæan to the goddess, again to the same melody, this time transformed to a 'Maestoso.'

In our setting of the "Rabbit's Story" the entire text is translated, but, in order to shorten the overlong piece, the refrain ('Kalína, malína') is left out, from verse 5 on to the end. Most of the harmonization is new, but for a few verses the variations from Sieróff's opera are utilized.

No. 14. **The Old Lover and the New** ("Poïdú mláda po Dunáyu"). Recorded by Pratch, Vol. II, dance No. 11, and by Bernard Vol. II, dance No. 7.—Our harmonization is entirely new.—Musically speaking, the melody is perhaps one of the least interesting, representing as it does a quite rudimentary type of the 'gúsli'-tune; but the quaint text, with its characteristic parallel form of six corresponding verses each for the old lover and the young beau, demanded its inclusion. Compare especially the choral song "Interrupted Slumber" (in "Songs of the Russian People," O. Ditson, Boston).

No. 15. **Round-Dance** ("Zapletísia plětyén"). This Spring-Khorovód is described by Ralston (pp. 224-225 of his book) as follows:

"In the game called Pletyén, a word meaning a wattled fence, the dancers stand up in couples, and, with hands locked together after the manner of a fence, form in line. Their leader begins the following song:

Be twined together, O fence, be twined together!
And do thou be coilèd up, O golden pipe!
Be folded up, O rustling damask!
From behind the hills the maiden has driven out the ducks.
Come away home, duckie!
Come away home, gray one!

When the chorus comes to an end, the leading couple lift up on high their joined hands. Then, as in the English country-dance, the other couples pass under the arch so formed, while the chorus sings:

Untwine, O fence, untwine!
Uncoil, O golden pipe!
Unfold, O rustling damask!"

The melody was first printed in Pratch's work, Vol. I, Khorovód No. 5. The complete text is found in Sakhároff's "Tales of the Russian People." In Rimsky-Korsakoff's collection we find the remark, that his version (almost identical) was recorded from the singing of a peasant named S. Tróïtsky in the district of Màlo-Arkhángelsk in the province of Orlóff during the period from 1810-1820, and was handed down traditionally in the family of the composer.

The Editor has adopted the harmonization of Rimsky-Kórsakoff, and disregarded another less skilful one by Bernard (Vol. II, Khorovód No. 3).

Rimsky-Kórsakoff has further made a setting for chorus of the same text, but with a different traditional melody, which is very distantly—if at all—related and quite odd and capricious with its changing rhythms of $\frac{3}{4}$, $\frac{4}{8}$, $\frac{5}{8}$ (see his Russ. Folk-songs for mixed chorus, Vol. III).

No. 15. **In the Fields** ("Vo lusiákh"). Two musical versions sung to the same text have been drawn upon to make this new setting:

(1) Pratch's notation in Vol. I, dance No. 14 of his book quoted by us (tone by tone in verse 5 of our arrangement).

(2) Balákireff's notation, No. 19 of his Album, as recorded near Nizhni-Nóvgorod, showing the same rhythmical structure (used in our setting for verses 2, 4 and 6).

The last-named Balákireff-Album contains still another tune sung to the same text, an odd and beautiful melody, entirely different in outline and rhythm, alternating between $\frac{6}{4}$ and $\frac{3}{4}$ time.—This version was not used in preparing our edition.—A practical setting for mixed chorus was made by Prof. A. T. Rubétz of the Petrograd Conservatory of Music; he followed the simpler model of Pratch, but with slight modifications (as adopted by us in verses 1 and 7). His choral setting was printed in an English edition by G. Schirmer, publ. 1914, and has been sung various times in America since (Schola Cantorum of N. Y., 1914 and 1917).

No. 17. **The Swan-Maiden** ("Iz za lièsu lièsu tiómnavo"). Out of the ancient, legendary times of Russia's past this beautiful wedding-song seems to have come down to our day, depicting, as it does, under the symbol of the swan-maiden amidst a flock of geese, the prehistoric Russian custom of the capture of the bride. The Editor is led to think that we have in this melody one of the finest and purest specimens of Russian folk-song, if not the most beautiful of all. The interweaving and rhythmical interwining of the ending of each stanza with the beginning of the next give it a character of breadth and majesty like an eternally flowing river, and a sentiment of touching pathos appeals from out the simple contours of the melodic phrase.

Rimsky-Kórsakoff made two harmonizations of this tune:

(1) In his collection for one voice and piano (Vol. II, No. 81), with elaborate accompaniment and with the remark, that the text and music were recorded in the province of Smolénsk by Andr. Nikítitch Engelgardt.

(2) In his "Russian Folk-songs for Chorus," booklet I, set simply and in the folk-style for three-part women's chorus with a foresinger (zapièválo).

The identical text, but with a less good tune (in $\frac{2}{4}$ rhythm), can be found in Pratch's work, Volume I, wedding-song No. 3. The finest artistic realization of this tune is to be seen in Glinka's superb song "The North Star" ('Sièvernaya Zviezdá'), composed 1839, for the occasion of the wedding of the Grand-Duchess Maria Nikoláïevna, to a text by the Countess Rostóptchin, beginning with the words "Dívnui tiérem stóït." While this song is comparatively unknown outside of Russia, another work by Glinka has made the melody famous all over the world, namely his 'Kamárinskaya,' an orchestral phantasy on two Russian folk-songs.

Not at all beautiful, but interesting for comparison, is a melody to the same poem as collected by Nik. Páltchikoff in his "Peasant Songs" from the village of Nikolâyevka, district of Menzelínsk, province of Ufá, No. 85 of the book, publ. in Petrograd, 1896. It contains the three characteristic melodic turns, but in different rhythm and connection.

Our version is modeled after the harmonizations of Glinka and Rimsky-Kórsakoff.

No. 18. **The Guests Arrive** ("Nié builó viètru, vdrug poviánulo"). This is also a wedding-song, published by Balákireff as No. 1 of his collection of 50 folk-songs, and collected in the province of Nizhni-Nóvgorod, district of Kniaghínin. It was set for chorus by A. L. Másloff. The harmonization of verse 1 is by Balákireff, the others by the Editor. Note the simple mirth and naïve pomp, as expressed by the melody!

No. 19. **The Captive Maiden** ("Tui vzoidí, vzoidí, sóntze krásnoyě"). With his peculiar instinct for the finest and most racial traits of Russian folk-song, Moussórgsky took a special interest in this tune and harmonized it beautifully for four-part male chorus with a foresinger intoning the first three bars. How magnificently and proudly soars this melody, as on eagle's wings, how hearty and rich the harmonies with which the chorus joins in! Nothing could better express in music the boundless longing for freedom. If this tune be classified as a song of robbers (razboíniki), then they must have been truly noble brigands who invented it!

Other records of the song and of variants of it are to be found in the following sources:

(1) "Dúmski Kruzhók" or "Repertoire of Lovers of Choral Singing," an edition of part-songs, Vol. I., Petrograd, 1882.

(2) Slaviánsky's "Evenings of Song" Vol. III, No. 6, with slightly different text, and much simpler (apparently less correct) melodic structure; marked as a robber-song of Stiénka Razín's time.

(3) Prokúnin-Tchaïkovsky's oft-mentioned collection, No. 32. Here the tune is quite different, with alternating rhythms in $\frac{3}{4}$ and $\frac{2}{4}$ time, distinctly heroic in character. The locality where it was recorded was the village of Ibergús in the Kazímoff district.

The present setting follows Moussórgsky in the first stanza; the others are newly harmonized by the Editor.

The Kérzhenetz river referred to in the fifth stanza of the poem is a tributary of the Volga, famous for the dense primeval forests of its banks, which served in mediæval times as hiding-places, not only for brigands, but especially for religious sectarians, the so-called "Raskólniki."

No. 20. **Towing-Song** ("Dubínushka"). This is only one of the many versions of this famous Volga song. Our setting follows in all the main features the phonographic record taken in Nizhni-Nóvgorod by Mme. Yevgénia Linióva (Eugenie Lineff) and published by her under the title "The Towing Pole" in "Folk-songs of Great Russia," First Series. She heard it sung there by a group of men belonging to the guild (artiél) of quay porters (kriútchniki), all natives of the village of Prómzin in the province of Simbírsk. We quote from her commentary the following:

"Each of the men took the lead in turn. The performance was wonderfully energetic, as if the singers were actually dragging an immense weight. In this song there is a characteristic use of parallel thirds, which does not detract from the peasant style of the song, passing freely into the unison at the end of the refrain and into the fourth and fifth on the last note, so that the song does not end as usual on the unison but on the fifth."—The Russian text of the foresinger begins with the words: "Da vui, rebiáta, berí drúzhnŏ"; the refrain is always: "Ekh, dubínushka, úkhniěm!"

Slónoff's song "Dubínushka," dedicated to and sung by Fyódor Shaliápin, utilized the refrain of this Volga song as a symbol of the outcry of the laborer against his oppressors; during the months of the uprising of 1905 this 'Dubínushka-song' became tremendously popular, so that it was called the song of the revolution of 1905. (It is published with English words under the title "The Song of the Cudgel" in K. Schindler's "Songs of the Russian People," O. Ditson, 1915).

Slaviánsky's "Evenings of Song" contains a choral setting of the melody as recorded in the province of Kostromá (Vol. III, No. 11); it is the same tune, but in a major key and quite modernized.

Rimsky-Kórsakoff and Moussórgsky have availed themselves of the tune in their operas, or songs. Thus we find it in Rimsky's fairy opera "The Tale of Tsar Saltán," Act I, first scene (in a major key); further in Rimsky's song "Notchevála tútchka zolotáya" ('The Cloud and the Mountain," publ. with English words in "Masters of Russian Song," G. Schirmer, 1917), this time in the minor tonality; finally, in Moussórgsky's "Boríś Godunóff," where the theme appears (in major) at the height of the Revolution-scene, sung in quick tempo, and disclosing the tremendous force and seething energy inherent in this melody.

To the memory of my dear wife

Vera Michaïlovna

whose ardent devotion to Russia
watched faithfully over the completion of these pages
during our all too short companionship,

this work shall be consecrated.

May it bring good fruit and may it win
many friends for the Russian people
in their hour of need!

Kurt Schindler.

New York,
May 24, 1919.

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